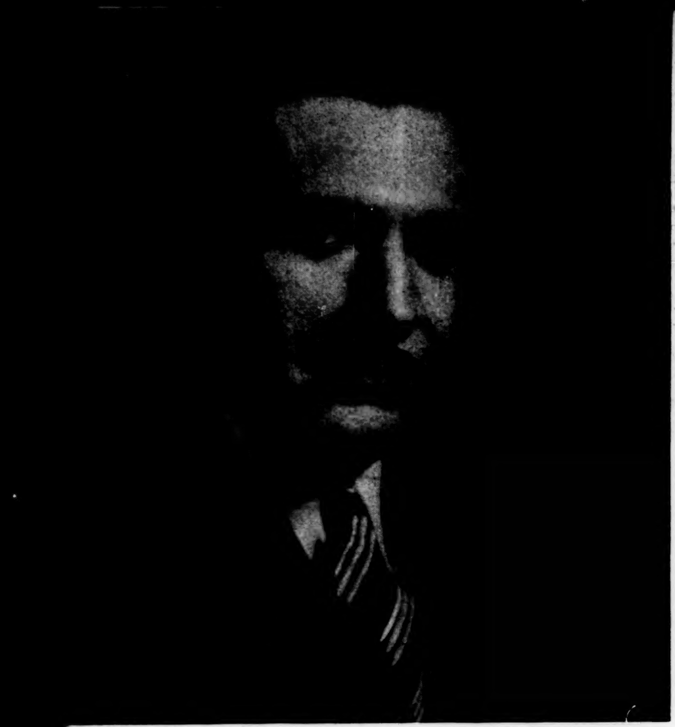
THE AMERICAN DANCER

JANUARY, [illegible]



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Ellen Ashenden.

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F. F. L.

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Abbie Tilsley.

It's a great course and I enjoyed it a lot.

Douglas Darling.

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Natalie Titus.

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Marion Howell.

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Leona Turner.

The best course yet. I haven't missed one since I started three years ago and I certainly don't intend to miss any.

Jon A. Oxx.

THESE ARE THE DATES AND THE CITIES
Red Letter them on your Calendar

Dec. 12	**CHICAGO, ILL. Hotel Congress**
Dec. 19	**INDIANAPOLIS, IND. Hotel Antlers**
Dec. 29	**(Wednesday) DALLAS, TEXAS. Hotel Baker**
Jan. 2	**KANSAS CITY, MO. Hotel Kansas Citian**
Jan. 9	**MINNEAPOLIS, MINN. Hotel Leamington**
Jan. 16	**ST. LOUIS, MO. Hotel Statler**
Jan. 19	**(Wednesday) NASHVILLE, TENN. Hotel Andrew Jackson**
Jan. 23	**CHARLOTTE, N. C. (Hotel to be announced)**
Jan. 30	**ATLANTA, GA. Hotel Atlanta-Biltmore**
Feb. 2	**(Wednesday) MONTGOMERY, ALA. (Hotel to be announced)**
Feb. 6	**JACKSONVILLE, FLA. (Hotel to be announced)**
Feb. 13	**MIAMI, FLA. Viola Belasco Studio**

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City ....
State ....
Recital dates

PROMINENT DANCE STUDIOS

PRO *and* CON

- *Viewpoints Gleaned from*
- *the Editor's Mail*

Dear Miss Howard:

I wonder if you could print this letter without treading on anyone's toes? I feel that the silly bickering going on in the dance forum department cheapens the magazine, causes ill feeling and certainly does no one any good. Usually such talk is caused by unsuccessful teachers and much hard feeling could be avoided by less of such discussion.

There is, in my humble opinion, plenty of work for each of the good teachers in any line. If a teacher goes along minding his own business and giving the best he knows how to give to his pupils, he does not need to feel concerned about what others say about him or what other teachers are doing in the way of advertising or anything else.

Unfortunately there always seem to be certain teachers who spread unfavorable remarks about their competitors, but actions most certainly speak louder than words.

In regard to the ads averring the ability to teach a pupil to dance in a short length of time: literally speaking, a good teacher can teach a person of average intelligence one or two standard steps in a very short time, particularly in private lessons. But the point is this: no matter what the ad, there will always be some "suckers" who will go and pay for such work and like it. If they get their money's worth, or think they do, they will go

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1937 — 1938

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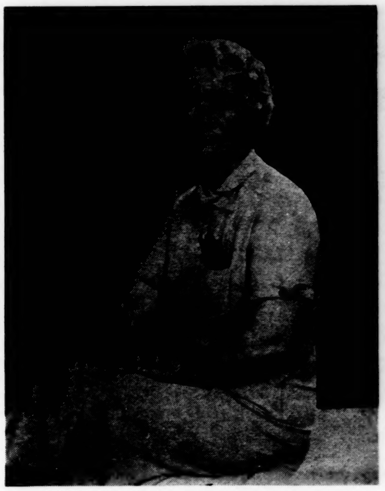
OUR PRESIDENT



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THE AMERICAN DANCER

• **PRO and CON . . .**

"Dancing must possess (to quote one), "a vital significance and reflect contemporary life." If they insist upon emotion (and you may be assured that they do) they might try "looking in on" Petrouchska, Scheherezade, Coq d'Or or a dozen other highly successful ballets. As for the latter, once violence (which invariably "wriggles" its way in where the so-called Moderns are concerned) and highly social significances have intruded themselves upon the art of the dance, it can no longer be termed "art." And can be of no importance to the dance *as* an art.

But what of public response as a barometer. Five years ago ballet was practically unknown in this country. Today it is impossible to secure seats to a performance of this "decadent" innovation. America, in short, in less than ten years has become "Ballet-mad" (as *Life* so aptly phrased it recently).

And yet these outsiders who as yet have not shown the ability to cope with such a great art as the ballet, declare that "ballet is decadent." It simply doesn't make sense. Such a statement can never be true of any art so long as that art possesses the power to unfailingly stir an audience. And by that I do not mean the old vaudeville trick of "waving a flag" on-stage which the Moderns so flagrantly employ.

As I once read in the pages of your magazine: "Innovation is good. Tradition is good. But it is only in the blend of the two that art reaches its highest manifestations."

Sincerely yours,
David Stephens,
New York, N. Y.

•

To the Editor:

With the new era of motion pictures and radio, people everywhere have been impressed with the importance of dancing and the

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PROMINENT DANCE STUDIOS

• PRO and CON . . .

back for more. If they don't get their money's worth they will soon change instructors. So there you are!

My unsolicited word of advice to all teachers (meaning no disrespect) is "mind your own business, do your best, and the rest is bound to take care of itself. You only belittle yourself by roasting your competitor, *especially* so if, to all appearances, he is more successful than you." This is meant generally and is not directed at any individual.

If you think it may be helpful, I'd love to see this letter in the next issue.

It looks like a good season so I take this opportunity to wish all your readers a fine year.

Most Sincerely,
Ruth Wilson, Verona, N. J.

•

My dear Miss Howard:

I notice in the December issue of The American Dancer that Doris Humphrey declared in an interview with Frederic L. Orme "...the technique of the ballet is decadent." Aside from being a grossly exaggerated and highly prejudiced misstatement of fact, such an assertion can only invoke amusement. It is quite as ridiculous as throwing stones (which *has* been done on many occasions) at Beethoven or Brahms or Wagner. And quite as useless.

"But the dance," insist that small fraction (which always appears in the wake of any great art) who function under the misleading epithet "Modern" and who resort to sociological fisticuffs rather than Terpsichorean art, "mut have a broader scope."

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8:30	Registration	2:00	Angel Cansino, Spanish Dances
9:00	Bill Pillich, Tap	3:00	Ernest Carlos, Tap
10:00	Ethel Mount Mozar, Musical Comedy	4:00	M. C. Diedrich, Business
		5:00	Leon Fokine, Ballet
11:00	Johnny Plaza, Acrobatics	7:30	Donald Sawyer, Ballroom
12:00	Sonia Serova, Baby Dances	8:30	Jack Casey, Ballroom
1:00	Lunch Period	9:30	Donald Sawyer, Ballroom

TUESDAY

9:00	Bill Pillich, Precision	2:00	Angel Cansino, Spanish Dances
10:00	Walton Biggerstaff, Modern	3:00	Ernest Carlos, Tap
11:00	Johnny Plaza, Acrobatics	4:00	Leon Fokine, Ballet
12:00	M. C. Diedrich, Business	5:00	Business Meeting (members only)
1:00	Lunch Period		

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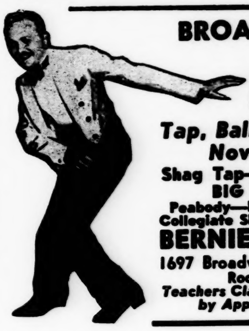

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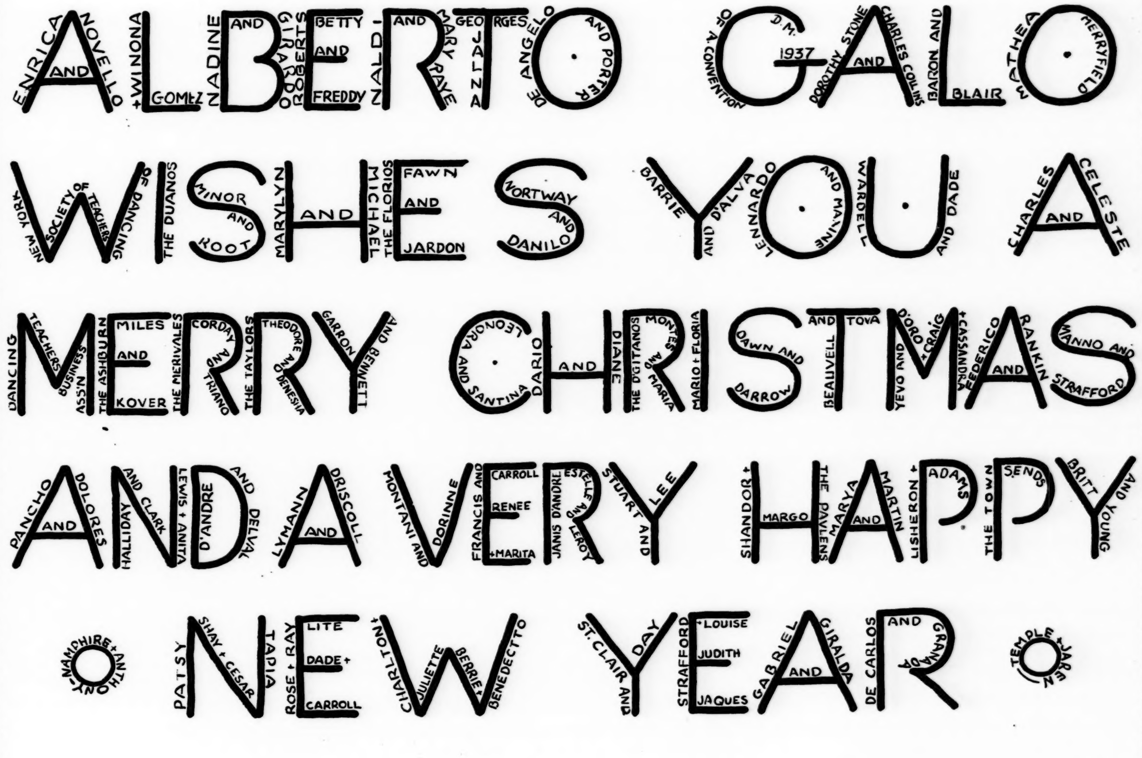
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Will the teachers of dancing stop here? No—they strive ever onward and upward. They will not even sit back for one moment to take notice of their teachings until these benefits are at the disposal of everyone. And, I, who was deprived of this activity in my childhood and was forced to take the long way around, offer this is a tribute to the dancing teachers and to THE AMERICAN DANCER whose pages have brought this change more quickly and whose assistance and encouragement comforted and urged the teachers on when they might have become discouraged.

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benefits to be derived thereof—have become dance conscious so to speak, and in analyzing their previous interpretations of this art have to realize how unreasonable their reactions really were. The idea that dance is purely a form of recreation and amusement is as outmoded as a model "T" Ford.

In addition, with the teaching of dancing in the advanced colleges and schools, those fortunate enough to attend have witnessed the fact that an hour of bar work is more strenuous than the hardest football practice. That, in "cutting" dancing for the less graceful sports and those that appear to take more effort, they were not being "he-men" and in reality were not frank with themselves.

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read it from cover to cover—and it never lets me down. This month, I hope you pin a laurel on Mr. Orme for his clear tracing of the Duncan-St.Denis influence on the moderns. Wish you could have one knock-out article an issue on the Modern outlook alone. So many of us are interested!

Even the column on letters to the Editor is interesting—which shows how well your magazine rates with *me.*

Sincerely yours,
Evelyn Steinbrunner, Newark, N. J.

•

Dear Miss Howard:

To see some of America's new ballet dancers so well trained is a pleasure and a thing this country should be proud of. Some American schools of ballet are responsible for developing wonderful dancers who show great physical endurance, but is that all one demands of ballet dancers today? The public seems to want personalities and artists with sincere feelings as well as good training. A ballet dancer should aim to build his technical ability into an expressive art. Why not make a clear, understandable language of ballet movements instead of going through them mechanically, with no further aim than to jump higher or turn faster than your neighbors?

Many dancers find it difficult to give up for a while the thrill of technical concentration in order to develop truer expression through their acquired training. This important part of a dancer's development needs the help and guidance from our dancing schools. Then perhaps this country wouldn't have so many ballet acrobats. A dancer's mind should be perfectly coordinated with his body and should never let itself lapse into that state of seminconsciousness which comes during and after a certain period of the training in technique. This is a difficult thing to avoid when perfection is wanted.

Let us hope to see America's lovely new

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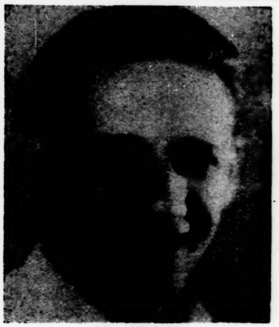

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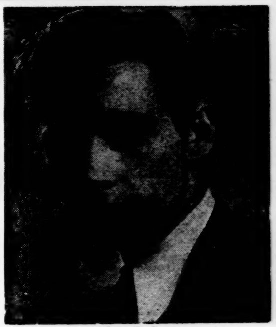

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Vol. 11 No. 3

Simkie, Shankar's French Partner, *by Basanta Koomar Roy* 16
Marius Petipa and the Lake of Swans, *by Walter Ware* 17
Dance International, *by Patricia Shirley Allen* 19
We Dance with a Gypsy, *by Asya Kaz* 20
Martha Graham Can Say "No," *by Frederic L. Orme* 21
Dance Events Reviewed, *by Albertina Vitak* 22
Foot-Notes, *by Walter Ware* 24
Ballroom Observer, *by Thomas Parson* 26
English Technique of Ballroom Dancing, *by Henry Jacques* 27
Fencing—The Perfect Foil for Dancing, *by Atholie Bayes* 28
Beautiful Studios 29
The Code of Terpsichore, *by Carlo Blasis* 30
D. M. of A. Bulletin, *by Walter U. Soby* 31
A Dancer's Diary, *by Dorina Templeton* 32
Illustrations by Mildred Koerber
Student and Studio 34
Team Page 42
Reading for the Dancer, *by Dorathi Bock Pierre* 44

On the Cover—
Mitzi Mayfair

At the Right—
Dawn and Darrow

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by BASANTA KOOMAR ROY

Author of "Rabindranath Tagore: The Man and His Poetry"

"DO YOU think we Westerners could learn Hindu dancing?" a young American asked me, after one of Uday Shan-Kar's recitals.

"Why not?" I replied. "Shan-Kar's dancing partner is not Hindu; she is a French girl."

"Then there is hope for us," said the young lady.

"That depends on how sincerely you hope, and how hard you work," was my answer. "I know how hard Simkie has worked for years, and how earnestly she works now to create her dances. Hindu dancing is not just jumping high and jumping wide, and throwing arms about frantically in space before bewildered audiences."

It is entirely true that Simkie comes of pure French blood. There is no Hindu in her at all, although her hair is as dark as that of Shan-Kar's niece. She has a French brunette complexion, with the small, slender form and delicate profile of a French girl. Her walk is rhythmic, every step she takes is a little dance in itself She is like a lovely human fawn in appearance.

Simkie's manner is serious and quiet. She seems ever to be dreaming of far-off things, and her beautiful, soft eyes have a mystic quality. She worships beauty and lives for truth. As darkness is alien to light, so hypocrisy is alien to her nature. Sincerity adorns the soul of Simkie as the moon adorns the sky at night.

Simplicity is the keynote of her life. She dresses very quietly and eats the simplest food. In patience, tolerance and forbearance she surpasses most of our modern Hindu girls. Under extreme provocation, Simkie may indulge in short arguments. She prefers, however, to talk through silence. *"Bobar shatru nai"* (the dumb makes no enemies) is a Hindu proverb which she proves perfectly in her life.

Simkie thinks more than she speaks, and every word she utters has deep thoughtfulness behind it. If ever she must censure anything or anyone, she performs that distasteful act most gracefully, not by spoken words. but with a sardonic twist of her lips, a sudden shake of the head, or a special curve of her eyebrows.

In short, Simkie looks, acts and thinks so much like a Hindu that it is difficult even for one of my race not to take her for a Hindu girl. And yet, her family has been nothing else than the very best of French for generations. Her real name is Simone Barbier, her father is a prosperous importer in Paris, and her mother is a pianist. Mme. Barbier trained her daughter to become a concert pianist from her earliest years, teaching the child herself for some time, and then sending her to study with Manuel Infante for ten years.

SIMKIE *in Hindu costume*

Perhaps the greatest influence in shaping her destiny was Simkie's friendship with a young Frenchwoman named Jeanne Ronsay, who was a dance disciple of Isadora Duncan. Beginning about 1919, Simkie studied Duncan dancing with Mlle. Ronsay for six years, dividing her time between piano playing and dancing.

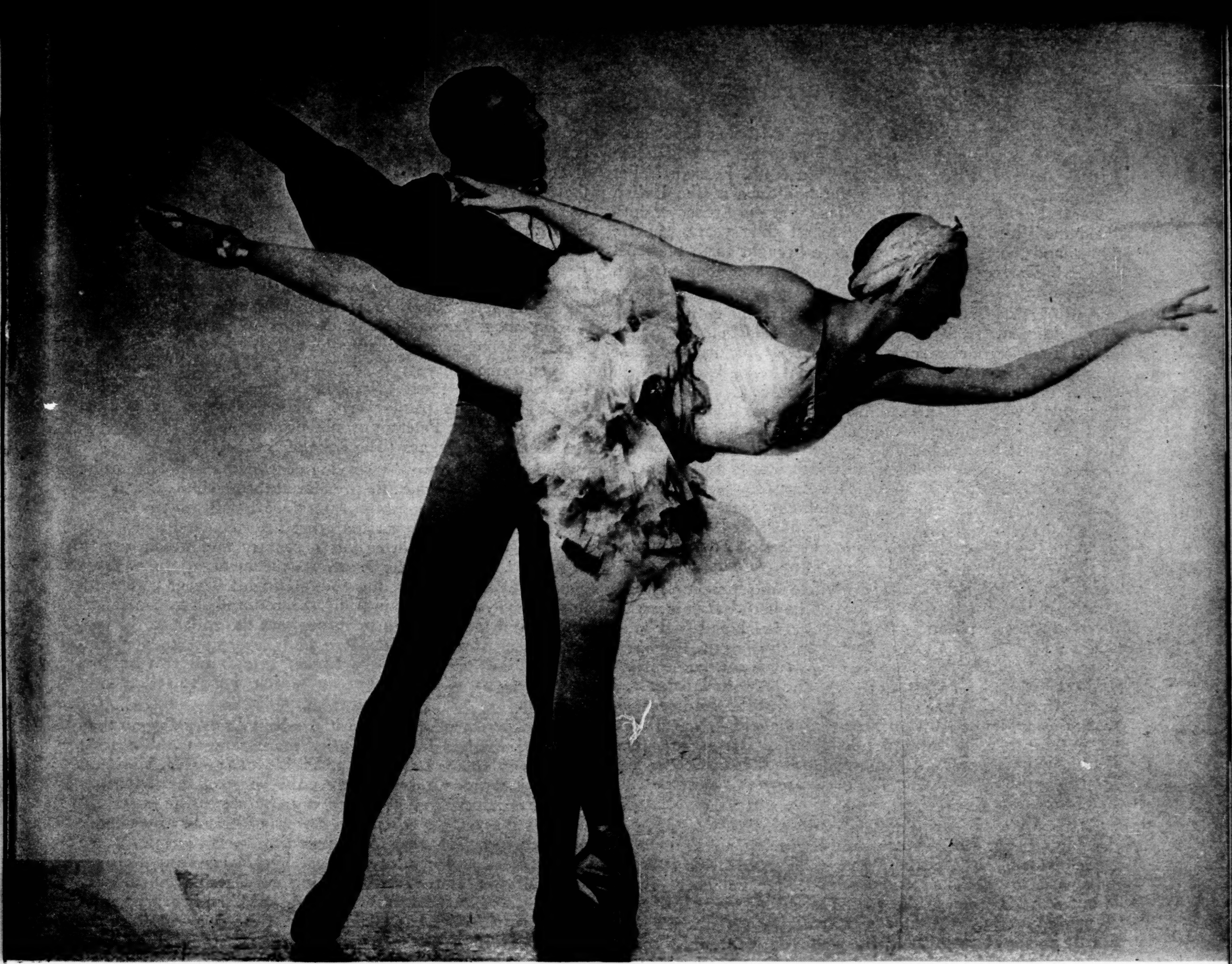
At this time, Uday Shan-Kar was living in Paris, having just completed the period during which he was Anna Pavlowa's partner in her superb Hindu Ballets. He taught Hindu dancing to several Parisian pupils, among whom was Mlle. Ronsay, who in turn gave Simkie a few lessons in the Hindu system of dancing. Mlle. Ronsay, therefore, was the instrument of fate which brought Simkie and Shan-Kar together one day.

Shan-Kar in Paris had no Hindu music or musicians to play for him, and was arranging his own accompaniments to his dances. Here, he found an accomplished pianist—Simkie. Shan-Kar was charmed by the lyric quality of her beautiful playing, and they soon began to work together on Hindu dance music. Shan-Kar would play a Hindu dance tune, and Simkie would take it down in Western notation for any pianist to read.

The lovely little French musician picked up the difficult Hindu tunes so readily and faithfully, that Shan-Kar was inspired to teach her Hindu dancing. His apt pupil began to learn the complex hand, neck and body movements of the Hindu dances, keeping perfect time with the even more complex music of India. Finally, without a spoken word or a written line, the Indo-French dance partnership was completed between Simkie and Shan-Kar. This almost ideal partnership has lasted for years through all sorts of prosperity and penury, through joy and sorrow.

After thorough preparation, Shan-Kar and Simkie made their Paris debut in December, 1929, at the Salle Pleyel. Both received a tremendous ovation and the critics were most enthusiastic. Their future was definitely insured. They toured all over France and Germany and were invited to

(Continued on page 48)



PAUL PETROFF *and* ALEXANDRA DANILOVA *in Le Lac des Cygnes*

Marius Petipa and The Lake of Swans

The Era of Classicism

by WALTER WARE

DURING the Romantic Era ballet in Europe attained artistic heights that had never before been dreamed of. For two decades an entire continent had worshiped at the shrine of its three protagonists—Marie Taglioni, Fanny Ellsler and Carlotta Grisi. Yet just as the years bring economic depressions in their wake, so did the middle of the nineteenth century bring a slump in the world of the ballet that has never been equalled, with one possible exception, in its entire history. The *crash* came in the late eighteen-forties. Europe's fickle eyes were suddenly diverted to the great music-dramas of Wagner; the operas of Verdi and the symphonic creations of Berlioz. And ballet experienced a quick disintegration. It became saturated with banalities and superficialities. It became a thing of *prettiness* rather than an instrument of deep feeling and classic beauty. The furor of the thirties had cooled. A new trend was obviously needed, a new approach, a new spirit. And this renascence, this rebirth, came out of Russia.

Here, in the Dark Age of ballet, began one of the greatest artistic regimes that the world has ever known.

From this point on, the story of ballet is little more than the story of Russian ballet. (Although Nicholas Legat once said, "The Russian School is the French School which the French themselves have forgotten," in truth, Russian Ballet *was* and still *is* carried on in the traditions of the Italian School. For it was from the *Italians* that the French assimilated their tradition.) During the last sixty years, Theatre Street and the Imperial School have brought forth the most glamorous array of personalities that has ever loomed upon the horizon of the ballet.

And like Taglioni and the Romantic Era, the entire regime of the Russians from 1847 to 1910 pivoted about the figure of its founder (inactive though he was during the latter years)—Marius Petipa. His school not only brought forth two of the greatest ballets of all time, *Lac des Cygnes* and *Sleeping Beauty*, but it established the male dancer, for the first time, in his rightful niche in the ballet. His reign at the Marinsky not only preceded but motivated the great Romantic Revolution of Michel Fokine which was to follow in the early nineteen-hundreds. Of such tremendous significance is the amazing career of this greatest choreographer of his period that it might be well to look backward to that time when in 1847 young Marius Petipa arrived in St. Petersburg at the invitation of Titus, an obscure native composer.

Marius Petipa was then twenty-five and practically unknown, although at the age of sixteen he had danced a *pas de deux* in Paris with the great Carlotta Grisi and had later appeared in a benefit for Fanny Ellsler at the Comédie Francaise. He had also danced in Bordeaux where he had devised his first choreography and in 1841 had composed five ballets in Madrid. It was there that he studied with meticulous care the native dances of Spain which, years later, he put to such splendid use in Russia. His father, Jean Petipa, had taught at the Imperial School long before and his brother Lucien was, at the time, *premier danseur* at the Paris Opera.

At the time of Marius Petipa's arrival, the slow years of development at the school were beginning to bear fruit. Under Didelot ballet activity had made rapid strides. Taglioni's visit in 1837 had had an immediate influence. Elena Ivanova Andreyanova, the ballerina of the day, had been openly accused of copying *The Sylphide*, and Taglioni's popularity was still so great in Russia that it was only through the excellence of her work that Elena was ever forgiven by the public. It was she (Elena) who first introduced *Giselle* to the East. Later all the ballerinas of the time—Cerito, Ellsler, Grahn—were to make history in this role. (Contrary to Madame Nijinsky's statement in her biography of her famous husband to the effect that *Giselle* was made famous by Taglioni, it was the one great role of the time which Taglioni *never* danced.) Christian Johannsen, a Swede and a pupil of the Bournonvilles who were, themselves, pupils of Vestris, was the leading male dancer. He more than any other man with the exception of Petipa helped to establish that great tradition of the ballet which moved eastward with the coming of the eighteen-fifties.

For eleven years, Marius Petipa appeared at the Marinsky as *premier danseur*. During that time many stars shone upon the ballet scene. Jules Perrot, a pupil of Vestris and choreographer of the famous *pas de quatre*, appeared in Russia as *maitre de ballet* in 1848. *Esmerelda*, his best known choreographic work, added greatly to the reputations of Fanny Ellsler and Carlotta Grisi. Petipa danced the role of Phoebus. Many years later, this same ballet was to serve as a vehicle for the great Kchessinska. In 1855 Perrot devised *Armide* for the debut of Fanny Cerito. And in 1856, Amalia Ferraris, an Italian and a pupil of Carlo Blasis, took Russia by storm with her performance in *Les Elfes*.

During this same year, Petipa composed his first ballet in Russia—*Mariage sous la Regence*. Two years later he was appointed ballet-master. And four years after that he composed *La Fille de Pharaon* (The Daughter of Pharaoh). This is the same ballet which Fokine remade and titled *Cleopatra*. It definitely established Petipa as the greatest choreographer that had ever lived. With the years which followed, ballet technique, through the inventive genius of Petipa, became greatly broadened in scope. New steps were added and new stars blazed in the firmament. Carolina Roati appeared in Petipa's *Le Corsaire*. Henriette d'Or later danced this same role and amazed her audiences with flawless *pirouettes renversés*. Eugenie Sokolova scored in *La Fiametta* and Ekatrina Vazem, most famous of all, excelled in *Camargo*, a ballet done in honor of the great eighteenth century dancer.

Then came the year 1878. Anna Christianova Johannsen, daughter of the great Christian Johannsen, made her debut at the Marinsky. And Marius Petipa, assisted by Ivanov, presented in St. Petersburg his production of the four-act ballet, *Lac des Cygnes* (The Lake of Swans).

Today we measure the development of the ballet from the time of *Lac des Cygnes*. Its premier at the Marinsky is and was one of the most important dates in all ballet history. For on that very night began the great Era of Classicism which was to continue for over half a century and which was to produce a dozen of the greatest dancers of all time. This was the first ballet that the young Diaghileff ever witnessed, and many years later, in 1909, he restored it to the repertoire. And today audiences throughout the entire world who have seen Alexandre Danilova and her exquisite performance as the "Queen of the Swans" are familiar with this classic piece of choreography which has so eloquently endured.

Probably more has been written about *Lac des Cygnes* than any other ballet. It has supplied more dancers with a great virtuoso role than even *Giselle*. Trefilova, Spessiva, Markova, Nemtchinova and Danilova are only a few of the ballerinas who have added fame to their names by appearing in it. Yet cold words on paper can in no way describe the superb genius which was exercised upon this romantic tale of the Swan Queen and her lover Prince by Marius Petipa. Those familiar with the reforms of Fokine and Massine undoubtedly find much of its movement "old-fashioned" and perhaps silly. To be sure, ballet has taken great strides forward since the time of Petipa, yet the *grande adagio* danced by the Queen and the Prince and the famous *pas de quatre* which Ivanov arranged and which is danced by the four *cygnets* are not only balletically sound but are ingenious masterpieces of choreography. Petipa's freshness of approach, his inexhaustible flair for invention, the colour and variety of his dance-patterns have no equal, even today.

In 1890, Petipa produced his last great work—*Sleeping Beauty*. Tchaikowsky once again wrote the score. Like *Lac des Cygnes* only a fragment of the original, known as *Aurora's Wedding*, remains in the repertoire. The *grande pas de deux* which also appears in the last scene has been associated with the great ballerinas from Kchessinska and Trefilova to Baranova and Toumanova.

During his reign at the Marinsky, Petipa composed more than sixty ballets. He was the only man ever to be active through three eras of ballet. His time extended from that of Taglioni, Ellsler and Grisi to the glamorous regime of Diaghileff, Nijinsky and Karsavina. He gave Pavlova her first *prima ballerina* role. And Kchessinska, Preobrajenska, Trefilova and Egorova owe much of their development to his incomparable genius. His supremacy in Russia ended on that night, at the turn of the century, when Fokine saw Isadora Duncan dance in St. Petersburg, for at that very performance was born the great Romantic Revolution which was to dominate ballet achievement for the following two decades.

(To be continued next month)

Dance International

A Bird's-Eye View of the Dance

by PATRICIA SHIRLEY ALLEN

BOOKS and pictures and sculpture—films and dances and lectures—everything in such abundance that finally your head begins to spin—that's Dance International.

We went to see the exhibits "from countries far and wide" and were overwhelmed, which, I suppose, was the desired effect. Forty nations are said to be represented with America very prominent in its artistic offerings, it is gratifying to report.

Ballet dancers of this country are portrayed by masks, statues and drawings. The photography of Americans like Bouchard, Flynn, Burnier and Elinor Mayor focusses our attention on the drama of line and seems to catch the very movement of Shan-Kar, for example, or Graham, Holm and Tamiris.

American Indian dancers have been done in oils, crayola and every medium conceivable. Carl Link's dramatic painting of a tribal chief hangs in the first hall. And his stunning portrait of Yeichi Nimura fills a wall of the reception room. American Negroes, southern and western folk dancing and city night club dances complete a composite picture of our varied existence.

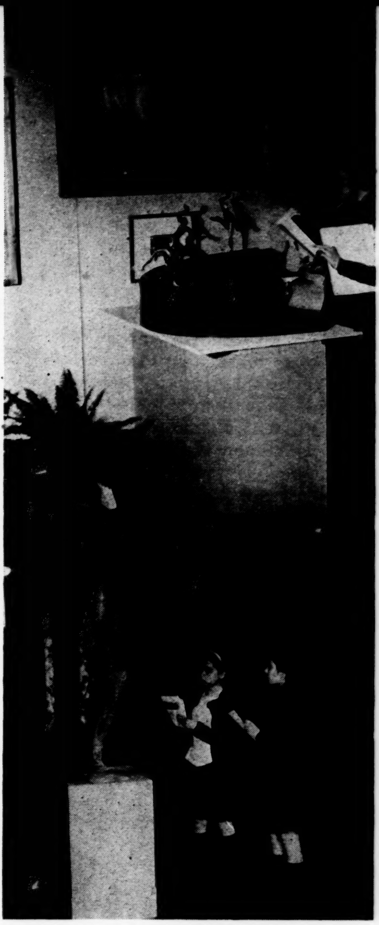
Other nations have brought dolls, miniature and life size, and authentic dance costumes for the exhibition. We came across a group of Tashamira's Jugoslavian folk dancers, wandering around in costume. They were excitedly pointing out familiar things in their own country's display. We caught a candid camera picture of them grouped there.

It was interesting, next, to turn to the more dignified portrait sketches of Elizabeth Polunin, who has chosen as her subjects various ballet dancers. More than passing mention must also be made of the several English photographers—Gordon Anthony, Cecil Beaton and Merlyn Severn—whose pictures of Colonel de Basil's Ballet Russe de Monte Carlo were displayed to advantage.

The most thoughtful and understanding grouping of Ballet Russe subjects, however, was in the space which held the Russian Alexander Iacovleff's chalk drawings. Each dancer is studied in a different mood, with variety of presentation. He shows Danilova in ballet costume, beautiful Sano Osato wearing a sweater, Verchinina posed forcefully and simply, and all the others given equally intelligent consideration.

It was in the midst of trying to recapture photographically some of the charm of Mr. Iacovleff's drawings, that we saw the young people of the Swedish Folk Dance Society, who filled a few bright moments with their gay spirits and ready laughter. William McCue, The American Dancer photographer, said something to them that sounded like "Svenska" and Sture Lilja, their leader, posed for us willingly with two of the girls, statnding before the Swedish exhibit of dolls on a platform.

The mass of dance exhibits closed in again. Looking around once more, the question that comes persistently to mind in the midst of all this rich display was no longer to be ignored. Where is Nijinsky? We saw Pavlowa enshrined in many ways, Duncan material is in evidence everywhere, all the other great ones have adequate representation. The corner where Nijinsky's admirers have hung portraits of him and the drawings he himself has done, is an unsatisfying answer to this question. Emanuel Rosales' little statuette in bronze catches more of the spirit of Nijinsky than any of this. A follower of the dance will invariably say that surely there must have been more material they might have used. Or do we forget so quickly what once we adored?



Two little girls were sketching a painting, as we passed on the way out. They were Joan Zilbach and Judith Mirsky of the "Little Red Schoolhouse," a scholastic experiment in progressive education. Dance is a part of their regular program at the school and every year they have Christmas and May festivals, with dancing of all sorts; and so these girls have come to form a part of the audience which Dance International attracts.

Judith complained that there were "no Cossacks" in the Russian exhibit. May the suspicion creep in that her complaint was justified? It was not Cossacks that older observers missed, but the idea was the same. There is room for doubt as to whether the display is as complete as it might have been, or as effective as the wealth of material would indicate. Primitives may be stressed too much, to the detriment of other subjects. The great Russian ballet may have been slighted, and certainly it could not have been through scarcity of fine momentos of it.

Asya Kaz *and* Thalia Zanou

WE DANCE WITH A GYPSY

An Experience of Two American Girls, Asya Kaz and Thalia Zanou, in Pre-war Spain

by ASYA KAZ

ONE morning we woke up in Madrid in a state of excitement: a most important day was before us! We had an appointment at ten o'clock with Senor de Aragon of the Consulate.

Senor de Aragon was a noted authority on Spanish dancing. He knew the best dancers, where they danced and who taught them. He knew which teachers were best for gypsy dances, which were best for the classic ones. In fact, he was the only one who could give us the information we had crossed the Atlantic to get, someone who could give us the true background of the Spanish dance.

Senor de Aragon had had much diplomatic training. We found him polite, suave and disconcertingly vague. But for some reason he hugged his information to himself. Why? We fenced back and forth until finally in desperation we pinned him down.

"I do know a woman," he ventured, "who is very popular with foreigners. Her dances are not quite as extreme as the pure gypsy ones."

"No," we both broke in, "please, we'd rather study with a gypsy, one who teaches the native dancers."

"Well—if you aren't squeamish," looking at us questioningly, "and don't mind surroundings, I know just the person—"

"Let's go now!"

Mr. Secretary laughed and muttered something that sounded like, "These Americans."

We crossed the Gran Via, turning into a noisy, winding side-street, the Calle Fuencarral. The sidewalks were so narrow we had to walk single file, giving the men standing in the doorways, and in front of the shopwindows, a chance to direct more pointedly their asides and appraising eyes. Senor de Aragon laughed at my embarrassment when a youngster stopping directly in front of me cried out, "Ay, la Reine Morisca." It was a compliment!

Finally we reached a dilapidated-looking house and climbed three front stairs into a dark and smelly hall. De A. shouted to a Senora Garcia, and soon from out of the depths, framed in a black shawl, came a pale and listless face, followed by an enormous body which so blended with the surrounding darkness that the head seemed suspended in mid-air. After a few minutes of animated conversation, Senora Garcia disappeared into the void, and soon we heard a hoarse voice calling "Roman!" A man's voice answered and somewhere below a door opened, sending up the first throb of a castanet. Senora Garcia shouted to us to follow.

With hands joined Indian fashion, we felt our way back into the darkness until we came to a flight of stairs descending into another hallway. No lights—no directions—no landmarks of any kind. We never could have found it alone! Suddenly the door at the end of the hall opened, and the darkness became patterned with golden sun.

We saw a most peculiar room—small with six sides. There was a door opposite the one we came through, leading to a courtyard open to the brilliantly blue sky, which explained the strange burst of light in the dark areaway. In the studio was a tumbled-down piano against a wall, and some old chairs. A man was slumped at the piano, smoking as he played. The music was soft and indefinite, but it was thrillingly and unmistakeably Gypsy. He was improvising. I looked at my partner—Thalia's eyes were dancing with excitement. There against the wall stood the gypsy, Roman!

Roman, the gypsy—he didn't look or seem like a dancer. He was of medium height, with a heavy-set figure, unshaven, shuffling along in bed-room slippers. He was most disappointing. His body looked strong, yes, but not resilient. We had lots to learn about him. After a subdued conversation with Senor de Aragon, he agreed to take us as his pupils at what seemed to us a ridiculously low fee. He had never had Americans before, and he was curious about us, but mostly as Americans, not as dancers. Since we could pay what he asked without bargaining, we most likely were rich—and probably untalented. Besides, who ever heard of anyone but a Spaniard doing good Spanish dancing. However, money was money . . . We were to start the next day.

We were awake before dawn, restlessly awaiting a decent rising hour, tossing, each one pretending to be quiet so as not to awaken the other; hoping, however, that she would waken so as to talk off some of this extra energy. Finally, "Psst—asleep?"

"No, what is it?"

And then an avalanche of questionings, wonderings, and doubts. Would he like us—would we like him—would we prove good material—would we get what we were after, etc.

The question of practice clothes became a discussion. What did dancers here wear to work in? At home, anything from a bathing suit to slacks was in order, but here, what? The bathing suit—no—that was extreme; slacks, too masculine. We compromised on some silk tunics that luckily we had packed into our bags at the last minute "just in case."

We found the studio, but no one was there, so we wandered in and looked around leisurely. Another door—one we

(*Continued on page* 45)

Martha Graham

Can Say "NO!" – And Mean It

by FREDERICK L. ORME

As I sat waiting for Martha Graham, I climbed back through time almost eleven winters. And into my mind there flashed my very first picture of her—the *Maid with the Flaxen Hair*, Debussian and beautiful—and I remembered how somebody had likened her to a Rosetti figure, "exotic" and "slender," and I smiled. Wearing a wig with long blonde braids; doing a performance inordinately graceful; the perfect lyricist—where is she now? Her *Danse Rococo* and *Study in Lacquer?* gone with the wind! Post-Denishawn, to be sure, and fashioned after that pattern she knew best—technically vacuous, superimposed upon her more genuine personality, and utterly void of any value. A Martha Graham I had almost forgotten, and whom I feel certain she, herself, rarely recalls. The year was 1926.

And yet, that period was but one of many, each of them unlike the other, all of them transitory, and none of them satisfactory. A process of elimination, as it were, forcing her eventually to develop a technique of her own, with which she could compose as she liked, dance as she was impelled to, delete all that was superficial, and feel at last fairly articulate.

Indeed, there were so many phases in this quest of self-expression, so many hasty approaches, that one began to think of Martha Graham as an habitual transient, and almost to doubt her sincerity.

Was it that she was inclined to tire of each new style, and to find it insufferably dull? Was it that at heart she was fickle and too easily discouraged? Was it that she was not really a serious artist, but merely a *dilettante?* Or, and this seemed the only alternative, could she have been telling herself that "This is of too little promise. I know it for exactly what it is. It is not yet true. I must be more definite!"?

Today, we know the answer. Such questions were stupid. Miss Graham is no ordinary person; hers is that temperament which can't be denied, and had we but looked closer, we might have seen it. From out that procession of changes, she sought to sense the complement she knew existed, and until she should find it, she couldn't help being restless. And in the same manner, she experimented with music.

Brahms, Debussy and Robert Schumann; Ernest Bloch, Slavensky and Honegger; and then an especial setting for *Fragments*, composed by Louis Horst. Adios to the *Maid with the Flaxen Hair;* she was counted out—and forgiven. It was 1929. Martha Graham had succeeded. And in *Adolescence*, she dared even to boast of it—a gentle and almost fragile solo, delightfully wistful, though never for a moment sentimental. Choreographically, she had abandoned the obvious; she had turned her back upon all that was languid, and her compositions had become strikingly simple. She had stripped them of every superfluity, depending only upon what she calls "integration." . . .

But my memory is shifting—my picture had changed. I was recalling *Dithyrambic*, the most surprising transition, I think, in the whole of her progress. Done to the *Piano Variations* of Aaron Copeland, it moved along, minute after minute, buoyed above a dynamic crescendo, to free itself finally, in a breathless climax, via a tumult of difficult falls. In its entirety, the composition developed no theme; it possessed none, it was but a continuity of unrelated technicalities, as the title implied, yet its demand on the soloist was relentless.

I had seen it perhaps half a dozen times, and had decided that therein lay the secret of Martha Graham's success. To even have attempted so complex a solo, and to drive it on through eleven lengthy minutes, before audiences that often were more amazed than appreciative; that, to me, was the epitome of fortitude. To thumb one's nose at tradition, to do a composition deliberately removed from the usual concept, and to make of it a notable triumph—it just couldn't have been done by an artist less persistent than Miss Graham. And persistency, at that time, was the virtue she had most of.

Photo by PAUL HANSEN

Her solos, then, smack of indisputable greatness; but as a choreographer, we are reminded, she has yet to do anything extraordinary. That she has tried more than once, can't be denied. The dancing for Katherine Cornell's *Romeo and Juliet* was Martha Graham's, as was that for the Archibald MacLeash *Panic*, yet in neither one of them was her talent at all compelling. So what! Miss Graham may lack a "feeling beyond herself." Either one has it, or has not, and she has had to think always in the first person indicative. Even when composing for her own group, her patterns are

(*Continued on page* 39)

Lubov Tchernicheva *in the title role of the Ballet Russe's "Francesca de Rimini"*

Dance Events Reviewed

Critiques and News from the East, Mid-West and West

by ALBERTINA VITAK

LIL LIANDRE-MARY RADIN-ELEANOR KING, *Dance Theatre of Y.M.H.A., October* 31.

Each one of these three dancers must be discussed separately, as their respective performances were not in the least interrelated.

Lil Liandre has invented interesting movements and lines, but she submerges them by stressing her facial expression, at times even appearing slightly audience-conscious. Her best contribution was the poignant *Longing for the Old World* from *Native Dances.* Her arrangement of *Mariner's Fancy* for a group of dancers from *The Eternal Road* was very good. The humor in *Lady at a Parade* was of an obvious nature, and *Dance of Welcome* had nothing but good elevation to recommend it.

Mary Radin was strongest in her shortest dance, *War Fragment*—its very brevity expressive. *Dementia* was rather deliberately clever and *For a Lynched One,* danced without accompaniment, was dramatic. Her dances suffer greatly, however, from similarity of steps and repetition of steps four or more times consecutively, also from too much lying on the floor and floor work—but this was a fault shared by all three dancers.

The dancing of Eleanor King had the most unity of movement with expression and subject. *American Suite* was the most successful, with its folk flavor. The spoofing of *Peace—an Allegory* had the light touch so necessary to satire, and there was technical strength and beauty in *Renascence,* though the meaning was entirely obscure.

●

PHILADELPHIA BALLET COMPANY, *McCarter Theatre, Princeton, N. J., November* 6.

After viewing the American première of *Terminal* and the first showing of *Barn Dance* since its triumph abroad, it is easy to understand why Paris and London loved them—they are so gay and imaginative. Besides the abundance of novelty and good-natured humor, there is, however, much more to be seen in both ballets than one viewing affords.

Again, especially notable was the spirit of the Company—a vitality that does express America and must have struck the English particularly with great force. Also, these ballets now have the advantage of frequent performance, which most of the Company's efforts previously reviewed had lacked.

The Company as a whole danced well, with several members again outstanding: beauteous Joan McCracken; Karen Conrad; Jack Potteiger; Thomas Cannon, as a Crooner and again as a City Slicker; Dorothy Swain, Norma Gentner, Hye Lowe and Matt Sullivan in their delightful Train-from-the-South episode; Dorothie Littlefield, simply elegant as The Light Maiden, and the many forms of *jeté* in the Bach Ballet; and Catherine Littlefield in a classical *pas de deux* and then, as a surprising contrast, in her brilliant theatrical caricature of a Hollywood star in *Terminal.* It would be difficult to say in which style Catherine Littlefield excels, but it seems fairly evident that in her métier as choreographer she is best in expressing the American idiom.

The choreographic arrangements of *Terminal* (Scenes from American Life) and *Barn Dance* (American Folk Life and Dancing in 1850) are most dexterously knit together. In the latter it is the flowing mass of movement, building up without a break in the action, its humorous characteristics all portrayed in terms of dancing. In *Terminal* it is the pace or timing of the various episodes—not too much of anything, with the jazz mood expressively maintained throughout without stressing, and often in balletic forms.

The costumes and scenery by A. Pinto for both ballets are the best so far seen in the Philadelphia Company. The score for *Terminal* by Herbert Kingsley was expressive. Traditional airs are used for *Barn Dance.*

The performance of *Classical Suite* (Bach) was much superior to the recent première showing in New York—the larger stage allowed the groups to be properly defined, and the technical display was more precise. New wigs were an improvement, as was the décor.

●

CARLA BRADLEY, *Guild Theatre, November* 7.

The numbers presented by Carla Bradley can be classified as being mainly decorative—sometimes with subject matter, more often without, and arranged and executed in emulation of a combination Isadora Duncan and Kreutzberg. There were frequent posturings (arms upstretched or holding the head à la Isadora) which appeared somewhat studied, and breast-beatings to express the tragic. The arrangements were rather elementary music interpretations of pretty movements requiring no great skill. Miss Bradley's greatest skill seems to lie in the realm of whimsy. *Waltz in a Whimsical Mood* constituted her best effort.

Miss Bradley makes a lovely appearance in attractive costumes of beautiful colors and fabrics. Too, the costumes even furnished hazards, as in *Nocturne* (Primavera) wherein Miss Bradley almost strangled herself in some rope-like sleeves!

Assisting artist was Youry Bilstin, a 'cellist who played very well besides facetiously explaining his compositions. A 'cellist with "funny sayings" is an innovation!

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THE HAMPTON INSTITUTE CREATIVE DANCE GROUP, *Y. M. H. A., November* 14.

The Creative Dance Group (men and women students of Hampton Institute in Hampton, Va.) began four years ago as a recreational experiment, because of their native capacity for dancing, and have now in their New York debut attained an almost professional status. But, if a degree of professionalism is desirable, even more so are the other qualities—all attributes of the Negro race—possessed by these dancers: their utterly natural behavior, the wonderful rhythm with ease of movement, and their own enjoyment of what they are doing, without trace of striving to appear artistic.

The program presented *Characteristic Dance Rhythms* (tap, cakewalk, etc.), *Negro Spirituals, Labor Rhythms* and *African Dances.* The latter aroused most interest because of their authentic as well as instructive flavor. They seemed, however, more recreative than creative, and their authenticity was slightly offset by the out-of-picture black velvet curtained stage. The fervency of Frank O. Roberts, soloist in *Pagan's Prayer* and several other dances, was noteworthy. His skill on stilts was amazing and effective. As a native of Liberia, Mr. Roberts has brought much material to the group. Additional material has been secured from various sources by Charles H. Williams, the Director.

At home in the Spirituals, the dancers showed great depth of feeling, as in *Calvary.*

The "modern" numbers were more notable for smooth execution than for any innovation in movement. The patterns were simple, never using more than one or two designs, with emphasis placed on unison (and it *was* unison) of movement, as in *Choral* and *Middle Passage.*

In many of the dances words were spoken or sung, or there was accompaniment by off-stage singing and drumming.

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ANNA SOKOLOW AND DANCE UNIT, *Guild Theatre, November* 14.

In her formal debut concert, Anna Sokolow was sponsored—and well and enthusiastically supported—by The New Masses.

The program was almost identical with that presented "up-town" early this year, but it was even more intensely and well executed by all—tried and proved, as it were. The only loose ends—and these mostly in the exits—were in *Opening Dance,* composed entirely of leaps.

All of Miss Sokolow's solos are striking. Again, *Case History No. . . . .* was outstanding for its gripping portrayal, finishing with the dancer crouched against the back drop, tense with fear. But her finest effort was the moving *Slaughter of the Innocents,* with guitar accompaniment sounding almost like a wail. A word here for the excellent choice of music throughout—the weird cadences of the grim *Strange American Funeral* by Elie Seigmeister, and particularly the several brilliant works by Alex North (also accompanist), and, of course, Shostakovich.

Her arrangements are splendid, one of the best being *War is Beautiful,* the long work danced by the Unit. But, as to its true nature and meaning (it is intended as a satire), I am in doubt. Martinetti's poem, which inspired it, is indeed satirical, but the choreography does not strike one as such, except perhaps in the delightful puppet-like movement in Section "b."

The style of movement probably owes much to Miss Sokolow's long association with Martha Graham, but the greater freedom—an improvement—reflects the former's strong individuality. Her gestures are dramatically simple and forceful—often almost biting accusations in dance form. Were it not for the relief in her final numbers, *Ballad* (popular style) and *Four Little Salon Pieces,* one might be led to believe that Miss Sokolow looks upon life with venom and cynicism, as all of her dances have pretty strong subject matter, not always fulfilled. Perhaps it is her one weakness to attempt to say more than could possibly be expressed through movement. But, taken as powerful dance movement alone—make way for Anna Sokolow!

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LISA PARNOVA, *Y. M. H. A., November* 20.

Miss Parnova's numbers represented nearly every field of the dance, with sufficiency of ideas if not always proficiency of execution. For instance, her limited range of ballet technique was stilted and unskilful, while her "modern" had some fluency and assurance. Her dances are usually simple (in several instances effective for that very reason, as in the clear-cut compositions — *Three Diagonal Dance Forms)* though at times the patterns are trite, such as: two of this step and two of that. A few of the dances are more properly defined as mime, these being some of the best, and several were pleasing solely for the lovely costuming and lighting, and the personal beauty of Miss Parnova, who is more of a personality than a dancer.

Also included was a film of Miss Parnova entitled *Life in the Day of a Ballerina.* It was a novelty that would have more interest to dance audiences if the dance action were not so broken up (obviously only the best sequences were retained). As it is, it will be of more interest to Miss Parnova (or her great grandchildren) as a souvenir.

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AMERICAN DANCE ASSOCIATION, *Y. M. H. A., November* 21.

Lily Mehlman's dancing has a delicate quality which can nevertheless plumb the depth of emotion—and does so in *Spanish Woman* to some strong music (Alex North, again). *Harvest Song* had too much hip swaying. *Girl* was an interesting idea.

Each of the four dances by Jane Dudley was different (a recommendation), with the subjects developed to the fullest. *Cult of Blood*—an ugly implication—is too long, though striking withal. *Fantasy* (movie images) was cleverly satirical, and *Evacuation* (danced with Sophie Maslow) was most ingeniously composed, with its entwined shifting poses. Miss Maslow's other dances had too much sameness, although her *Two Songs About Lenin* was an excellent piece of work.

Last on the program, José Limon was the least successful. His arrangements were monotonous and too long. His best moments were in *Hymn* wherein various rhythms are beaten out by his feet while he is constantly on the move. Also a few gestures characteristic of their dance titles—hoch!, viva!, ave! (the personified causes of the destitution in Spain) forming part of his solo in *Danza de la Muerte* were rather effective.

Various instruments, including saxophone and accordion, were played by accompanists (too numerous to mention)—evidently in compliance with the current vogue for unusual sounds.

●

THE AMERICAN NEGRO BALLET, *Lafayette Theatre, Harlem, November* 21. *Presented by von Grona.*

It would be unfair to criticize either von Grona's belief in the American Negro as a *modern* dancer, or his presentation of them in so complete a cycle as he did last night. That he has this belief, is the thing to shout about, and that it is worthy of every energy expended—that, too, is cause for approbation. Von Grona is attempting something too many of his contemporaries have been standing in fear of. He is to be congratulated and encouraged. But the task, so far, seems buried beneath itself.

It was an "epochal evening," or so James Welden Johnson said, and a noticeably smart audience thoroughly appreciated it. Indeed, it shan't soon be forgotten. Diaghlieff may have twisted a bit in his grave, Fokine may have found his ears slightly feverish, and most any balletomaine might have frowned a time or two, but all in all, the experiment was interesting.

In the first number, *Children of the Earth,* the ideas were original, and the theme quite logically developed; but it depended too obviously upon the intrepidity of the Forsythe music—an ever increasing crescendo, which drove it to almost a frenzied finale. Both Valerie Cavell and Alfred Bledger have yet to learn that movement should be emotional rather than mechanical. The Bach *Air* was too apparently patterned after that style von Grona has so often repeated. It was a thing to be looked at—and then forgotten.

In *Southern Episode,* (a) *Sunday Morning* (*Village*) (b) *St. Louis Woman* (*City*), there was everything that is Negro, and out of it they conjured a kind of pantomime. To the music of Duke Ellington and the St. Louis Blues of W. C. Handy, von Grona added the rhythm of many dancers and the color of many costumes. He demanded a contralto in the orchestra pit. He gave to Edith Ross a cigaret, and made sure that she smoked it. He drew an elaborate portrait of a "darky evangelist." He provided a jealous wife an indifferent husband. And beneath it all, he allowed his imagination to run riot. The dancers loved it. They revelled in it. They lifted it into that realm which is theirs by right of origination, and made of it an act for a *Follies,* for the *Blackbirds of 1928,* or for the good old days of Roxy. It was amusing, amazing and entertaining. *But,* it said nothing new, it gave nothing of value to the dance, nor was it at all compelling. It accomplished nothing.

But the *Firebird Suite* was something else again. As a ballet, it was superbly smooth, despite the changing of phonograph records, and, at times, quite expertly danced. Jon Edwards, Beryl Clarke and Lavinia Williams can eventually survive it. The 2nd, 3rd and 4th scenes were charming—the less said of the others, the better. Perhaps after seeing them a second or third time, they may justify themselves. As they are, or were last night, they seem strangely bereft of either rhyme or reason. Choreography is an art—not merely a means to an end!

F. L. Orme.

CHICAGO
by MARION SCHILLO

CHICAGO OPERA BALLET. *Dance of the Hours.*

The Chicago Opera Ballet, under the management of Ruth Page, assisted by Bentley Stone and Blake Scott, has been doing some very fine work this season. Bentley Stone's dependable artistry was fully appreciated in *Dance of the Hours,* which he choreographed.

Although the piece has been done many times, under Mr. Stone's direction it became a very beautiful composition. His dancing further enhanced the classic glamour of the ballet. Mr. Stone seems to be at the pinnacle of personal virtuosity, having already proved his directing ability.

The *corps de ballet* performed extremely well, as did the soloists. Bettina Rosay, who has worked with Mr. Stone, is an admirable technician and Muriel Gray, trained by Miss Edna McRae, promises much as a coming ballerina.

CALIFORNIA
by DORATHI BOCK PIERRE

BEATRICE LEWIS. *Dance Theatre, October* 17.

The Dance Theatre of Los Angeles opened its sixth season with Beatrice Lewis, a guest artist from San Francisco.

Miss Lewis, a dainty though spirited dancer, is one of the recognized leaders of the modern dance movement in San Francisco. Starting her career as a ballet dancer, and having become a modern exponent, her work deftly combines the two forms.

Her program was over-long and could stand some cutting in the first section which was devoted largely to modern abstractions. The outstanding number of this part of the program, and in fact a highlight of the evening was the group of three numbers under the heading *Imprisoned*: *Condemnation, Fear,* and *Futility.* This number had music by Pasquin Bradfield.

I cannot understand why so many of our concert dancers make the mistake of programming formal social forms, such as *Sarabande, Pavanne* and *Gavotte,* dressing as Miss Lewis did, in a beautiful formal satin gown, and then dancing barefoot, especially when soft-toed ballet slippers would look very like the slippers worn at the period.

The second half of the program presented four characterizations of California dancers, and two satires.

The characterizations were very interesting. *La Concepcion,* 1806, was followed by *Lola Montez,* about 1850, *Lotta Crabtree,* 1868, and *Isadora Duncan,* about 1900. Only in the modern Isadora Duncan did she succeed in giving the sense of the dancer's personality, and a true knowledge of her work. She is to be commended for these numbers for they are a field too seldom approached by our dancers.

The *Little Dancer*: *Warming-up,* and *Debut* gave her an opportunity to demonstrate her ballet technique in a delightful manner.

Members of The American Negro Ballet rehearsing the King Kasche' Interlude in Stravinsky's Firebird

FOOT

by WALTER WARE

Leyda Anchutina *in a scene from "The Goldwyn Follies"*

Photo by COBURN

LEONIDE MASSINE, in behalf of the recently formed World-Art, Inc., has announced the purchase of the René Blum Ballets de Monte Carlo for a sum reported to be thirty thousand dollars. This acquisition will form the nucleus of a new ballet company which will assemble in Monte Carlo February 10 under Massine's leadership. The new organization will draw upon leading international talent for the twenty-four ballets which, during the first season, will comprise its repertoire. Principals will be drawn from the René Blum Company, the Paris Opera Ballet and the De Basil Company.

The principal dancers who already have been signed to appear with the new Ballet Russe are: Leonide Massine, who will function also as ballet-master and artistic director; Serge Lifar, leading dancer and choreographer of the Paris Opera Ballet; Tamara Toumanova, prima ballerina of the de Basil Ballet during its first four American tours, and now residing in Hollywood; and Alicia Markova, eminent English ballerina, who was associated with the Diaghileff Ballet during its last years. Announcement will be made later of other dancers of international repute who have joined the company.

The solo dancers who have entered the new organization include Roland Guerard, American dancer formerly with the de Basil company; Nini Theilade, Danish-Javanese dancer who has appeared in concerts in this country; Irina Faberje, fourteen-year old ballerina now under the tutelage of Mathilde Kchessinska in Paris and said to possess extraordinary talent; George Zoritch, rising young dancer discovered two years ago by Massine; Nina Tarkonova, Nathalie Krasovska, Marina Franca, Jean Yazvinsky, Eleanore Marra and Nina Strogonova.

Among the ballets definitely scheduled for the season of 1938-39 are: a choreographic interpretation by Massine of Beethoven's Seventh Symphony, with settings and costumes by Christian Berard; a ballet based upon a legend of St. Francis with an original score by Paul Hindemith and choreography by Massine; a modern romantic ballet built upon the music of Offenbach, with decor by Count Etienne de Beaumont and the musical collaboration of Offenbach's grandson, which will also be staged by Massine. Under the latter's supervision, a production will be made of *Ciselle,* upon the famous story by Theophile Gautier, with Serge Lifar in the leading role.

Also scheduled for the company's first season here are a number of ballets with choreography by Michel Fokine. Among them are *Don Juan,* with music by Christoph von Glueck; *Les Elements* upon music of Bach; *Les Elfs,* with music by Mendelssohn; *Igrouchka,* a folk-ballet with Rimsky-Korsakoff's music and settings and costumes by Gontcharova; *Jota Aragonese,* with music of Glinka and decor by Andreu; and a new version of *Casse Noisette* upon Tchaikowsky's music.

Planned for revival are the complete version of *Coppelia,* with music of Delibes and settings by Doboujinsky and *Petrouchka, Scheherazade, Prince Igor, Carnaval, Les Sylphides, Spectre de la Rose,* and Debussy's *Afternoon of a Faun,* with Serge Lifar in the chief role.

The American season will be launched next October when the company will play a four-week engagement at the Metropolitan Opera House. A twenty-five week tour from coast to coast will follow. Massine will appear in the role of dancer as well as choreographer and Georges Balanchine will create new ballets as guest choreographer. S. Hurok will abandon his connections with the De Basil company in order to take over the management of the new organization.

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WALLY JACKSON REPORTS: Dorothy Wenzel opens at the Wivel for eight weeks. . . . Robert Rose, juvenile lead of Tobacco Road, is studying tap and ballet. . . . Eleanor Campbell, pupil of Lanni Russell, is touring with "You Can't Take It With You." . . . Mildred Farrell is appearing with the Roxyettes. . . . Casper Reardon is in Hollywood making pictures for Universal. . . . Wally Jackson has been engaged to stage presentations on the stage of the Austin Theatre, Kew Gardens. . . . Virginia McNaughton currently at Le Mirage is getting new routines from Wally Jackson has been engaged to stage presentations on the stage of the Austin Theatre, Kew Gardens.

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ANDRE EGLEVSKY, who has signed a sixteen-week contract with The American Ballet, will be Guest-First-Dancer on ballet nights at the Metropolitan this season. Since his spectacular success with the Ballet Russe when he was only fifteen years of age, he has danced with the Woizikovsky company and just completed a contract with the Rene Blum Ballet. *Ten days* after his arrival in this country he had started the wheels in motion to make him a full-fledged American citizen!

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TAMARA GEVA will sail for England in mid-January where she will appear in the Lynne Fontaine role in *Idiot's Delight.*

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JACK WHITING and June Clyde joined *Hooray for What* in Philadelphia prior to its Broadway showing.

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EDWARD WARBURG is reported to have severed his connection with the American Ballet Company.

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THE MORDKIN BALLET COMPANY cut short its tour, returning to New York, November 22.

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CLAIRE LEA STUART and the Living Arts Studio were hosts at an American Dancer Tea, November 18. Among those present were Rolf de Mare, Andre Eglevsky, Valia Valentinoff, Viola Essen, Feodor Nazinoff, Flora Lea, Richard Stuart, Ellis Gold, Josef, Roger Glenn, Mr. and Mrs. Donald Grant, Mr. and Mrs. Thomas Parson, Miss Ann Sproule, Ross Ackerman, Sally Kamin, Basanta Koomar Roy, Albertina Vitak and Ruth Eleanor Howard.

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THE FRENCH CASINO, once the most popular night spot in America, closed its famous doors, November 20. Rumor has it that it will re-open in early January.

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CATHERINE LITTLEFIELD was honored at a luncheon, December 2, by the Philadelphia Federation of Women's Clubs for her contribution to the art of the city during the past year.

NOTES

PAUL HAAKON, dancing star of *Hooray for What,* supplies the answer to the question. All of the Broadway critics were loud in their shouts of *Hooray for Paul Haakon* the morning after the show's New York premier. Although most of the dances were re-arranged by Bob Alton at the last minute it is understood that Agnes de Mille's choreography for Paul Haakon's numbers was retained almost intact, and it is the consensus of opinion that his material is the best that he has had in musicals so far. Incidentally, Pittsburgh is well represented in the company: Mary Ann Packer, niece of Mayme Barth, well-known dancing teacher of that city; Bill Pillich, who formerly had his own school there, and Louise de Forest, a former pupil of Karl Heinrich, are all in the cast.

●

CARLOS reports: Retta Raye is at the Royale Frolics in Chicago. . . . Johhny Coy, Ruth Daye, April Baer and little nine-year-old Sheila Phyllis have been signed by Harry Bestry and have already made screen tests for George White's new picture. . . . Evelyn Thawl returned from California to work on new routines between pictures. . . . Buddy Bradley is returned to America after five years in England where he operates one of the largest dancing schools in London. He is dance director for Cochrane and British-Gaumont pictures. . . . Jeanne Deveraux of the International Casino is soon to start on an American tour after three years in Paris. . . . Betty Bruce is still a hit at the London Casino in England. . . . Lenore Sola will open soon at the Rainbow Grill. . . . Dawn O'Day just finished two weeks at the Arcadia in Philadelphia.

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EDWARD SINCLAIR reports: After six weeks in the Book-Cadillac, Detroit, and College Inn, Chicago, Ames and Arno, comedy exhibition dance team, sailed December 1 on the Queen Mary for England where they will headline at the Grosvenor House. . . . Kelly and the Debonaires are opening in Boston with *Between the Devil*. . . . Frank Shepherd and Edith Stromberg are appearing in *Right This Way*. . . . Edna and Le Roy Sims of Hudson, Mass., recently made a short for Educational. . . . Barry and King, smart ballroom team, are now in Hollywood to make a picture.

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GEORGE BALANCHINE will do a musical on Broadway this season in which Vera Zorina, late of the Ballet Russe and the *Goldwyn Follies,* will be starred.

●

AGNES DE MILLE is now in England from whence she will bring a group of dancers to join with her American group for performances in January and February.

●

THREE WALTZES, featuring eight Chester Hale girls in numbers by Mr. Hale will come to Broadway before Christmas.

PAUL HAAKON *and* RUTHANNA BORIS *in "Hooray for What"*

Action Photo by RICHARD TUCKER

BELLE DIDJAH writes that she is on her way back to America from a series of European concerts where she has gathered much material for new dances as well as for a book on the Jewish Dance which she is writing.

Hollywood Casts Its Shadows

THE IMPERIAL RUSSIAN BALLET as it was before the Revolution will serve as a background for one of Universal Pictures more pretentious offerings next year. The film will be written around the ballet *The Firebird* and will be made in color.

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GEORGE MURPHY, who will be remembered for his dancing in *Broadway Melody of* 1938, has been signed to a new long-term contract by M-G-M.

●

THE HARTMANS play comedy leads in Jane Withers' new picture, 45 *Fathers,* and made a great hit with their eccentric dance.

●

LOS ANGELES SAW the Oukrainsky ballets when the San Francisco Opera Co. appeared here the week of November 15.

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MARJORIE BELCHER, daughter of Ernest Belcher, has changed her name to Bell and is dancing with Louis Hightower.

●

TINE FLADE, head of the dance department at Mills College, will give a New York concert in February.

●

FRED ASTAIRE attended the premier of his film, *Damsel in Distress,* at the Rivoli Theatre in New York recently.

●

RUBY KEELER began work at R. K. O. recently on her new two-picture-a-year contract. Her first will be *Shooting at the Moon.*

●

SONJA HENIE'S *Happy Ending* has become *Happy Landing.*

●

ANTONIA NOWICKA, the Polish dancer, who arrived in this country recently to make a film for Selznick, is being given a publicity build-up a la Garbo.

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RAY BOLGER of *Rosalie* has been signed by M.-G.-M. for the role of the tenderfoot hoofer in *The Girl of the Golden West.*

NADJA WRITES FROM PARIS: THE AMERICAN DANCER just arrived . . . have ten dancers to tea here to meet a London agent —Julia Marcus (German), Suzy Ray (Hungarian), Tatania Barbakoff (Russian), Spadolini (Italian) and Jerome Andrews (American). . . . Mara-Mara is off to Tripoli. She is certainly seeing the world while dancing. . . . Mme. Bereska, formerly Laban's partner, and Miss Bartha(her half-American dancer-pupil, are also coming today. I watched Mme. Bereska's class and Miss Bartha is an excellent exponent of Laban work. Besides she has lots of personality and charm to say nothing of a wonderful body. She expects to dance next year in the U. S. A. Am sure she will be a success. . . . Laban is coming to our November 16 recital. Dandelot is doing our next on December 3. He is most enthusiastic about our Studio-Theatre. . . . Barbakoff's recital most interesting. She is wonderfully expressive—a mime. Her costumes are best in ages. She would be in her setting in New York at the St. Regis Maisonette Russe. . . . Lilian Harmel recital on Monday, but do not care for her—uninteresting. . . . Another dancer at Archives—Mlle. Bara. . . . Slavinska's concert the thirteenth of November. Doris Niles' early December. . . . Julia Marcus recital next week at the Archives which is a small hall. . . . Jeanne Ronsay tomorrow at her studio-school. Excellent Oriental teacher. Steiner School also. Trying to make both matinees. . . . Chanova dancing in Berlin. Very popular in Germany. . . .

Tourjours . . . Nadja.

The Ballroom Observer

A Forum of the Social Dance Conducted by

THOMAS E. PARSON

AT THIS time of the year it becomes a natural inclination to settle back and ponder, in a mood of reminiscence, the fulfillment or frustration of the plans and dreams with which we set out upon the year which is now plunging headlong into the infinite past. We view, mentally, the speed with which other past years have taken flight, and the kaleidoscopic changes wrought by the steady march of time. Ordinarily, this mood is an inherent one which runs its natural course, then fades. At other times it can be, and is augmented through the injection of a new idea, an event of unusual proportions, or the sight of an object to which the past is closely associated. Being thus spurred on, the mood runs a riotous course from a sublime start to a sometimes ridiculous finish, or vice versa.

It was while browsing through a collection of rare and extremely valuable books on dancing, recently obtained by the AMERICAN DANCER from Lawrence E. Dare, that your observer's aforementioned annual attitude received additional fuel for its already smoldering flame. Contained in this collection are books on every type of dancing, books which date back as far as 1682. Ballroom dancing is a subject which found itself in print as early as 1710, when John Essex penned *For the Further Improvement of Dancing;* and twenty-five years later *The Art of Dancing,* profusely illustrated with hand-colored drawing depicting the popular dances of that period, was published by Kellom Tomlinson. There follow many others, including the efforts of Barclay Dun (1818), Cellarius (1847), Thomas Hilgrove and Prof. Elias Howe (1858), Eugene Conlon (1860), E. B. Reilley (1870), and De Garmo (1879). Skipping thirty-five years we come to *Social Dancing of Today,* by Troy and Margaret Kinney (Frederick A. Stokes Co.), and *Modern Dancing,* by Mr. and Mrs. Irene Castle (Harper & Brothers). Both the latter were published in the pre-war period of 1914. (Even at this late date you and I were still young, Maggie!)

The Castles themselves must have been in a somewhat reminiscent mood when they wrote, in Chapter XII of *Modern Dancing:*

"Looking back across the years, one cannot fail to be struck by the changes which new dances have brought in the music of every nation. Back in the days of powdered hair and gallantry were the stately *Minuet* and the *Gavotte,* to be superseded in later generations by the *Waltz,* the dance once considered so shocking and so beautiful."

Further on in this chapter we read: "Then came the *Two Step,* with its Sousa music and its swift tempo. The *Quadrille* and the *Lancers* and the *Polka* alike were forgotten in the joys of what was, I think, the biggest romping dance that we have ever had. There was neither dignity nor beauty in the fast *Two Step....*" (NOTE—This was written B B A (Before Big Apple) 1914). But the lines which might have been written yesterday, today, or fifty years hence are those which say:

"Then came the Rag, the Rag with its syncopated tempo and its subtle phrasing, to which the world *Turkey-Trotted.... What will come next no one can prophesy,* but we all, I imagine, must admit the fact that the music of today is far prettier than the music of yesterday...." (Italics ours.) The Castles simply could not have foreseen the *Lindy Hop,* the *Shag,* or the *Big Apple!* Or could they? And after these last named dances—what? *No one can prophesy!*

Sometime in the not too far distant future another book on ballroom dancing will be written, in which a like reference will be made to one or more of our present day dances. In that book will no doubt be found illustrations showing the positions assumed by partners in the execution of the steps of that time and which, in a few years hence, will be looked upon and smiled at in somewhat the same manner we smile upon the illustrations contained in the books written by the Castles and the Kinneys in 1914. With all due respect to the Castles and the Kinneys, this observer wonders if some of our present day "atrocities" are but throw-offs of the *Lame Duck,* the *Kitchen Sink,* the *Bunny Hug,* the *Grizzly Bear,* etc., etc., etc.

Times have changed and will continue to change! When there ceases to be these changes then progress will have come to a stand-still. The tempo of our existence has been stepped up since 1914; countless new styles of dance music have come and gone since the days of *Alexander's Rag Time Band;* from Rag Time we have advanced to Swing. What will tomorrow bring? That question was answered by the Castles: "No one can prophesy."

Speaking of prophesies, however, the staid and conservative New York *Times* recently devoted a double-spread in its magazine section to the Big Apple. This article, replete with no less than ten illustrations of assorted sizes, must have slipped in at a time when the *Times* dance critic, John Martin, was looking in another direction, and in your observer's opinion it was by far the most interesting bit of dance news that has ever appeared in the newspaper that prints "all the news that's fit to print." Bosley Crowther, the author of this feature, has this to say of the *Big Apple:*

"For of all the eccentric dance fads which have swept over the country these late years, there has been none to out-hoof or out-goof this newest and craziest, the *Big Apple.* Viewed with a cold, objective eye, it would seem to bear striking resemblance to some sort of mass convulsion, embracing as it does all the weird and assorted shakings that modern "Swing" music has provoked. *And yet it promises to become one of the most popular college dances of the Winter—the terror of demure debutante parties and a menace to flimsy dance floors throughout the land.*"

And that, my little pigeons, brings us back to the present. 1938 is here—so On With the Dance!

Coming Events

New York City

UDAY SHAN-KAR and his company appear at Town Hall, December 15.

●

HANYA HOLM will present *Trend* and smaller program dances at Mecca Auditorium, December 28 and 29, with soloists and a group of 30 dancers.

●

MARTHA GRAHAM and group will make two appearances at the Guild Theatre, December 19 and 26.

●

BROOKLYN MUSEUM DANCE CENTER presents Rose Crystal, December 18; Lil Liandre and Mary Radin, January 8; and Mr. and Mrs. Oscar Duryea, January 15.

●

THE JOOSS BALLET, now on its twenty-two-week tour, will make a farewell appearance in New York next spring, before returning to Dartington Hall to work on a completely new repertoire for the next season.

●

DORIS HUMPHREY AND CHARLES WEIDMAN will give the first of two New York concerts at the Guild Theatre, January 9, before going on tour. They offer new compositions in both performances.

●

TAMIRIS' *How Long Brethren* is being revived by the WPA. It will open, on a program that features four solo dances based on Negro spirituals by Tamiris, at the 49th St. Theatre December 21 for an indefinite run.

●

THE WPA also announces the opening on December 23 in the 49th St. Theatre of a series of dance productions for juniors and adults. The programs will consist of 5 Folk Dances by Lily Mehlman; Mother Goose on Parade, choreography by Nadia Chilkovsky; and The Little Mermaid, a Roger Pryor Dodge ballet in pantomime. The matinees and evening programs will run concurrently.

●

WALDEEN, Southern California dancer, will appear in concert at the Guild Theatre soon.

●

DANCE INTERNATIONAL continues at Rockefeller Center to January 2. The *Evening of Ballet,* December 12, will present the Ballet Caravan, directed by Lincoln Kirstein; the Dance Center, directed by Gluck-Sandor; the Philadelphia Ballet, directed by Catherine Littlefield; and Patricia Bowman, Paul Draper and Paul Haakon as soloists. An *Evening of Modern Dance,* January 2, will feature Ruth St. Denis; Martha Graham and Group; Hanya Holm and Group; Doris Humphrey and Group; Tamiris and Group; and Charles Weidman and Group.

●

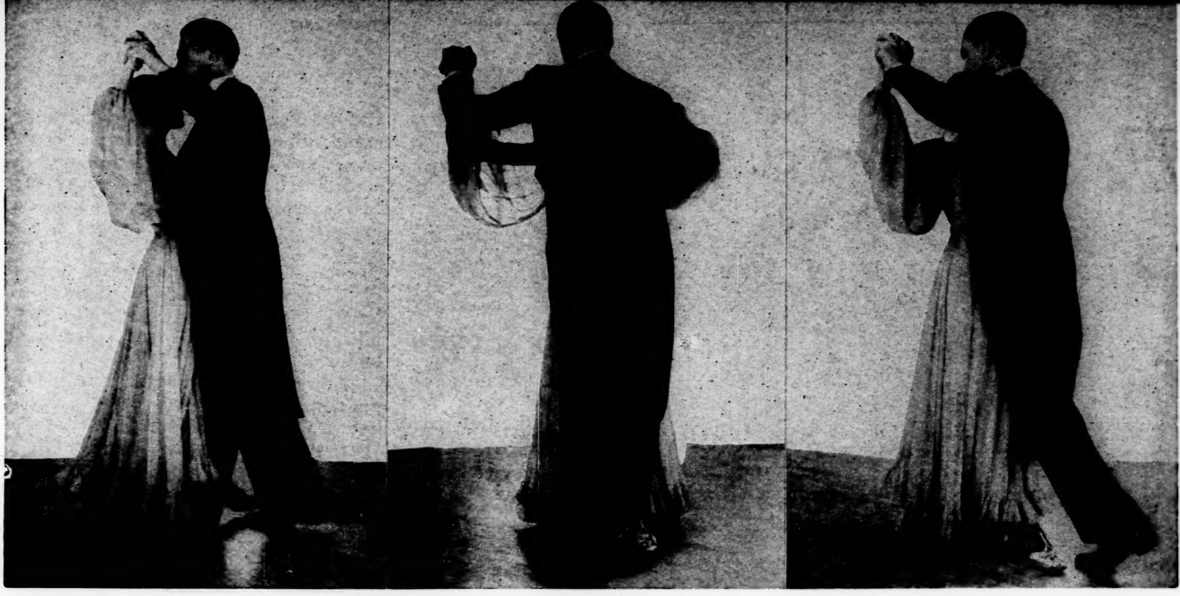
THE Y. M. H. A. will add to its afternoon series Lillian Shapero and Group, December 26; and the Ballet Caravan, January 2.

Philadelphia, Pa.

THE PHILADELPHIA BALLET CO., under the direction of Catherine Littlefield, will dance, December 13, under the auspices of the Constitution Celebration Committee of Philadelphia, for the benefit of the City's Christmas Community Fund. Three subsequent performances will be given with the Philadelphia Symphony Orchestra, December 17, 18 and 22. There will be two world premieres of ballets and one Philadelphia premiere, among the nine ballets in all in these performances at the Academy of Music.

Chicago

THE CHICAGO OPERA BALLET, directed by Ruth Page, will present Vera Mirova as guest artist in *Lakme.* Bentley Stone is choreographing *The Dance of the Hours,* in which he will dance with Muriel Gray and Bettina Rosay, who is making her debut in this ballet. The company's schedule includes Damrosch's *Man Without a Country,* which will employ a few boys as dancers.



Left to Right: 1—Right foot forward Quick, outside Lady on her right side. I have given a "close up" of this particular step in order to show the Right foot cut well across the Left foot as it moves forward outside the Lady on the third step. I have lowered my left heel in order to show the position of the Lady's feet. Correctly of course I should be on the ball of the Right foot which is the supporting foot in this position. Note the body alignment is still unchanged.

2—Forward Left foot Slow in front of Lady. This is the 4th step of the Feather. I have altered the angle to the camera slightly so as to show the curve of the body to the Left as the Left foot cuts forward and across the Right foot (3rd step outside lady) in order to retain the original body alignment as given on the first step.

3—Forward Right foot Slow turning to Right. This is the first step of the Natural Turn. Although this step may appear similar to the 1st step of the Feather step, note the longer and bolder step with the whole of the body swinging through and well over the supporting foot as it prepares to initiate the turn. This longer and stronger step is due to the impetus that has increased the speed of the body movement through the preceding Feather and Three Step.

English Technique of Ballroom Dancing

by HENRY JACQUES

THE standard of *English ballroom dancing* has often been acclaimed the highest in the world. In my opinion this phrasing is incorrect, for only the English style of orthodox ballroom dancing, as we know it in this country, could be referred to as the "finest style of ballroom dancing, etc."

The technique of orthodox *English ballroom dancing* is founded on natural movement, with the natural swing of the leg from the hip, the natural erect carriage of the body, and perfect control of weight; and it is for these reasons that the *Slow Fox-Trot* with its constant flow of movement and with its passing steps is looked upon as the classic of all our dances. This dance is based on a figure known as a *Three Step* and the character of this figure, with its long passing steps, requires of the dancer perfect poise and control of weight if he hopes to perform it gracefully and smoothly.

It may encourage those who are determined to master the *Basic Walks,* to know that once they have complete control over them, the basic steps or figures in every dance offer very little difficulty, except in regard to line and footwork. The whole essential of ballroom dancing is the poise of the body and shoulders, perfect movement of the legs from the hips, and control of weight. This is all embodied in the description of the *Basic Walks.*

You will note, in the following, that I use the term "medium pressure." At first, the walk will appear to be rather heavy, and will scrape somewhat on the floor. This will be overcome after you have learned to adjust, or control your weight over each foot, and with each movement. When you feel you have mastered weight control do not alter the principles but lighten the pressure until you feel your walk is light and easy, and that you are just gliding along the floor.

Before commencing the description, it is advisable that a few words be said in regard to poise, which is the position of the body in relation to the feet. In modern ballroom dancing, the shoulders are always carried over the front of the feet, whether you are moving forward or backward. The shoulders are never, at any time, held backward over the heels, and by this I do not mean that you lean forward from the hips. The body is held perfectly erect and poised slightly forward until the weight of the body is taken off the flat of the heels and transferred onto the front of the feet, for instance: from the front of the heel over the instep onto the ball of the foot, with both heels still touching the floor.

In the following lesson I have described in detail the actual movement of the weight of the body, legs, knees and feet, taking place between the forward movement of the leg and the closing movement of the rear leg; and although the detailed description may appear somewhat involved, it is absolutely essential that these details are mastered if the pupil wishes to go further than a mere "shuffle" in the ballroom.

Forward Walk

I have commenced the Forward Walk with the Right Foot, but would like it clearly understood that this is not a hard and fast rule. In practice you can start with either. Each walk, or step, takes two beats, or a count of "Slow." Two walks or steps take four beats, or two counts of "Slow," which equal one bar of music.

Position: Feet together, facing Line of Dance.

1. Hold the weight of body on the front of L F with both knees relaxed and move R F forward, keeping it flat to the floor with medium pressure until the R heel is level with the L toe. Weight is still on front of L F. Extend R leg forward from hip a natural length step, heel first, heel straightening slightly, allowing L heel to rise from the floor. Your weight is now central and equally distributed between the heel of your R F and the ball of L F. Both knees are now slightly straighter. COUNT 1 (first beat).

2. Transfer weight forward onto the flat of R F, taking care not to move your shoulders from original position, and relax R knee slightly. Now close L F to R F with medium pressure on ball of foot, then flat. As feet meet in closed position both knees are slightly relaxed, and weight is on front of R F. COUNT 2 (second beat). Beats 1 and 2 constitute a Slow Step.

Continue the Forward Walk with L F by:

3. Holding weight on front of R F, both knees slightly relaxed, move L F forward, keeping it flat to the floor with medium pressure until the L heel is level with R toe. Weight is still on front of R F. Extend L leg forward from the hip, a natural length step, heel first, knee straightening slightly, and allow R heel to rise slightly from the floor. Your weight is now central and equally distributed between L heel and ball of R F. Both knees are now slightly straighter. COUNT 3 (third beat).

4. Transfer weight forward onto the flat of L F, taking care not to move the shoulders from original position, and relax L knee slightly. Now close R F to L F with medium pressure on ball of foot, then flat, as feet meet in closed position. Both knees are slightly relaxed and weight is on front of L F. COUNT 4 (fourth beat). Beats 3 and 4 constitute another Slow Step.

Now repeat again by commencing with R F, and so on, ad lib.

The Backward Walk

Position: Feet together, back to Line of Dance.

1. Hold weight on front of R F, both knees slightly relaxed, and move L F back, with pressure on ball of foot, heel slightly raised

(*Continued on page* 48)

Fencing

The Perfect Foil for Dancing

by ATHOLIE BAYES

TIME — balance — poise — good sportsmanship—that is fencing!

Fencing seems almost suddenly to have developed universal appeal to Mr. and Mrs. General Public, according to William J. Herrmann, all-time undefeated American fencing champion. Just as they have become dance-conscious because of the meaning and rhythm of the dance, they are now becoming dancing-school-conscious for the recreation, healthful exercise, and social grace it affords them and their children. And in many dancing schools today, fencing is an important factor in this respect.

Fencing was first taught by strolling players, and the skill it affords the lovers of the art has long been associated with dueling. Curiously enough the present influence of motion pictures in reviving this age-old art and re-opening old fields to the dancing school is returning the art of fencing to its original alliance with the dance.

Whether you are training students to be socially adequate or for professional careers, the teaching of fencing will be found equally important. Mrs. General Public has already grasped the importance of fencing in her body and grace-building program. The enrollment of women in fencing classes has increased over fifty per cent during the last year. Many of the largest beauty salons throughout the country now include it in their treatments. It is one of the few forms of exercise that musicians and dancers find mutually beneficial in relaxing their fingers and bodies. Mrs. General Public is becoming increasingly aware of the fact that fine posture and poise which result through instruction in dancing and fencing are indispensable in effective social and professional life.

Tiptoeing years only increase the skill of the fencer. The woman, who continues her fencing, will have no unsightly humps or stooped shoulders as she approaches middle age and its accompanying hazard, overweight.

Lessons may commence at an early age for boys and girls, I am told. Again the dancing and fencing program combine for ideal training. It often happens that the child learns time and rhythm from the one and judgment and precision from the other, and an intermingling of the two can be particularly helpful to the physically handicapped child. The spoiled youngster of overly-indulgent parents may develop without an *audience*, while the sensitive, retiring child is encouraged by its own talents.

Instruction in fencing during the evenings is in great demand, for here Mr. General Public finds exercise and relaxation without strain or tension. For the man, tired and weary of mental responsibility, the very sense of physical combat is exhilarating. The cares of the day are forgotten and he is free to win or lose, to parry and thrust, with weapons that are light and easy to handle. Many a man finds fencing an outlet for his *nerves* that makes for flexibility of mind as well as suppleness of body.

"A well-planned offense is the only guarantee of success," says a well-known writer on fencing. "Do not waste your strength, nor uselessly multiply your movements, without reason." In fencing, self-mastery, muscular coordination, is of first importance. Courtesy and good sportsmanship are not only requisites of victory, but they are the very fundamentals of the art.

Dancing, emotional, creative; fencing, strategic, defensive—the importance of the one to the other is obvious. To the dance, fencing brings sophistication of detail, greater agility both in footwork and leaps; to fencing dancing brings beauty and grace of movement.

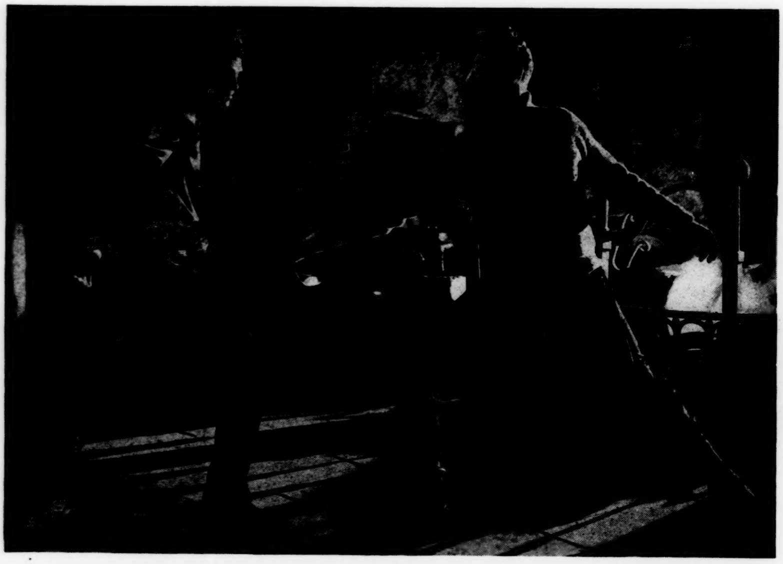
"Fence as often as possible and with as many different opponents as possible. There are valuable lessons to be learned from the poorest opponent as from the worthiest. . . . Meet every opponent with the same graciousness that you would accord the most distinguished personage. . . . Maintain a poise in every bout that will force the respect of your opponent. . . . In all your movements be definite, quick, and accurate, but remember that the most beautiful movement, when awkwardly executed, will look as bad as the worst.

"Fencing is an art, and is worthy of the best you can give it. The code of the game requires that you acknowledge every touch you may receive, and restrains you from claiming, by word or manner, any touch which you do not make," writes Eleanor Baldwin Cass in *The Book of Fencing*.

The tenets of fencing are synonymous with the high ideals of courtesy and sportsmanship. In their renewed consciousness of the importance of ideals in their own lives and the lives of their children, Mr. and Mrs. General Public are looking to the dancing school for training, and the scientific school need lose nothing of emotional beauty in its teaching by the enlarged scope and accuracy of modern methods.

New sources of income, new activities, new ideas for dance and fencing appreciation programs, fencing in pantomime, "Salutes" practiced to music—no wonder Mr. Herrmann prophesies that dancing schools all over the country will be inaugurating fencing classes almost as rapidly as tap classes were organized a few years ago.

RONALD COLMAN *and* DOUGLAS FAIRBANKS, JR., *in a battle of blades from the Prisoner of Zenda*



Beautiful Studios

Living Arts Studio
New York City

In planning a suitable setting for the Living Arts Studio, Claire Lea Stuart enlisted the talents of Blanche De Vries, interior decorator. The result is most individual and wholly charming.

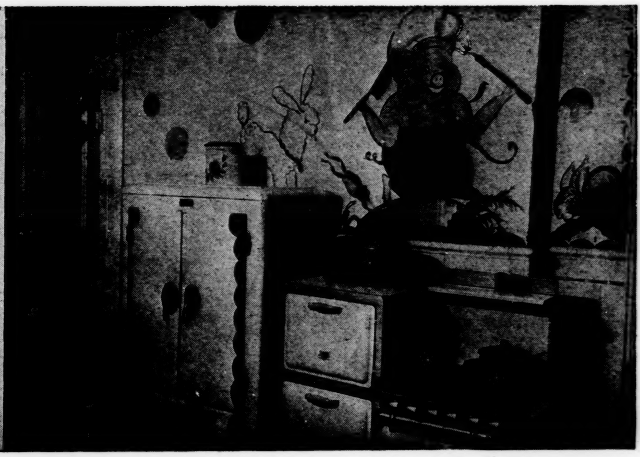
Upon arriving at the studio one enters a most hospitable hall, carpeted in deep blue against very light turquoise walls. Interesting paintings are decoratively placed. Throughout the studio the drapes are of heavy sapphire velvet and the walls, with the exception of the entrance hall are off-white. The grand piano which stands in the studio is finished in natural wood. Mrs. Stuart is pictured seated on a hassock before the large fireplace.

Modern paintings adorn the walls of the office, as can be seen above, and in one corner stands a small screen from which are appended samples of the work of the weavers who form a part of the studio group.

A distinguishing feature of the sitting room pictured on this page is the oiled silk curtain which takes the place of the too-usual Venetian blinds.

The kitchen of the studio is shining white, accented with vivid blue and red and enlivened by quaint decorations.

The powder room is a vision in irridescent cellophane hangings with jewelled lamps adorning the cellophane draped dressing table.



Code of Terpsichore

by CARLO BLASIS

With Notes by ALFONSO JOSEPHS SHEAFE

(*Continued from last month*)

It is the same with respect to bow-legged dancers, and those who are of too vigorous a construction; the strength of their muscles deprives them of flexibility and softness, and their bodies are ever wavering as they turn round. Slender and close-legged dancers are far better adapted to it than the last mentioned; their limbs are softer, more pliant, and, in general, turned more outwards; three essential qualities to perform a good *pirouette*.

The sole of the foot is the true basis on which our whole machine is supported. A sculptor would be working in vain were he to rest his statue on a round and moveable foundation; it would undoubtedly fall and be broken to pieces. A dancer, for the same reason, must not be seen vacillating on the point of support, but by making use of all his toes as so many branches or roots, the expansion of which, increasing the space of ground he rests upon, maintains his body in a steady equilibrium; he must fasten himself, in a manner, to the board, and hold himself with firmness and uprightness. If he neglects to do this, his *pirouette* will be far from pleasing; his foot must lose its natural shape, and roll backwards and forwards, from the great to the little toe; this sort of wavering motion, caused by the convexity of the toes when in that position, impedes all stability, and by the vacillation of the instep the equilibrium is entirely lost.

Let your body be steadily fixed on your legs before you begin to do your *pirouettes*. (See Figure 54) and place your arms in such a position as to give additional force to the impulse that sends you round, as also to act as a balance to counterpoise every part of your body as it revolves on your toes.

Previous to the commencement of a *pirouette*, either from the inside or outside, the dancer may pause in any sort of *attitude* or *arabesque* in which he pleases to end his *enchainement*, but the positions best suited to its preparation, and that are generally chosen on account of the body being already upright on the legs, are the positions represented in Figures 68, 70 and 71.

The usual attitudes adopted in the performance of *pirouettes* are that of the 2nd. Position (Fig. 20.), that of the *attitude* (Figure 29), and on the instep (Figure 53). But why should the dancers be so limited as that in the position of the body during the performance of their pirouettes?

When an artist has once acquired an easy method of revolving on his toes, a little exercise will soon enable him to turn in an *arabesque* or any other difficult *attitude*.

I was one of the first to go out of the common track in this respect, and, possessing much facility in the performance of *pirouettes*, I obtained some success in the new kind that I invented, one of which is done in the following manner; turn three times round in the 2nd. Position, then place the leg and the arms in the arabesque attitude, and give three or more turns in that attitude, ending in the same. When this *pirouette* is correctly performed it has a very graceful effect.

Another very beautiful pirouette which I also invented is this; having turned a few times in the 2nd. Position, change into that of the *arabesque*, stretch out your body, and incline it forwards as much as possible, whilst your head and arms gracefully follow its motion. This *pirouette* has something of a magical appearance, for as the body leans so much over and seems on the point of falling at each turn of the *pirouette*, one might think there was an invisible power that supported the dancer, who counterbalances his eccentricity from the line of gravity by the positions of his arms and legs and the great rapidity of his motions. I believe this pirouette to be the most difficult that can be performed. I have sometimes turned in the attitude shown in Figure 34, which is a *pirouette* of much gracefulness and produces a good effect; the angular positions of the right arm giving it a peculiar brilliancy. It may be made much use of in a *pas de caractere*.

On one occasion, performing the part of *Mercury*, I took, as I turned in my *pirouette*, the attitude of the statue of Mercury by J. Bologne (Fig. 28). This fine position is very difficult to stand in. Unless a dancer is naturally arched he can never do it well, and the *pirouette* loses all its effect. The body must lean forward and the right arm develop itself almost entirely. The leg that is in *attitude* must be bent, and by its motion accompany the rounding contour of the position of the body.

To render this *attitude* yet more graceful, let the dancer stretch out his left arm, in which the *caduceus* is held; this takes off the angle at his elbows that it would otherwise present, and gives the pirouette much more elegance. In the gesture expressive of the action, this position is replete with truth, and therefore should not be modified.

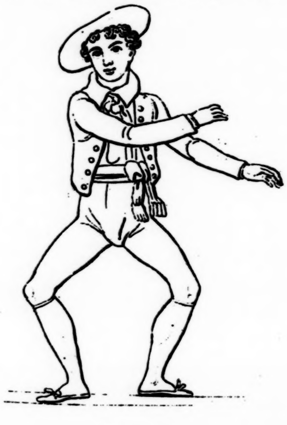


FIGURE 54

I shall conclude by telling the pupil that he may revolve in any kind of *attitude* or *arabesque*, provided that the design of the body, arms and legs be graceful, and every movement natural and free from affectation.

Pirouettes may be ended in any *position*, *attitude* or *arabesque* whatever. The following are the various different sorts of pirouettes;

pirouette a petits battemens on the instep;
pirouette a rond-de-jambe;
pirouette a la seconde avec grand rond-de-jambe;
pirouette a la seconde avec fouette;
pirouette en attitude;
pirouette en arabesque;
pirouette sur le cou-de-pied;
pirouette en dedans a la seconde sur le cou-de-pied et en attitude;
pirouette renversee;
pirouettes composees, etc.

Position of the dancer beginning the pirouette from the outside.

N.B. In this the feet must be placed between the 2nd. and the 4th. Positions.

Figure 55 shows the position of a dancer for beginning a *pirouette* from the inside.

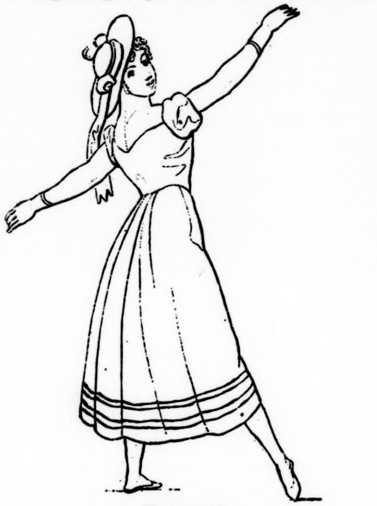


FIGURE 55

CHAPTER 8

Of the Serious Dancer, the Demi-caractere, and the Comic Dancer

It is in vain that a dancer devotes himself to the *Serious* or *Heroic* branch, unless he is gifted with symmetry of form, and elevation of stature; indispensable qualities to excel in this kind of dancing. Those persons approaching nearest in height and shape to the statues of Apollo or of Antinous, and of the Troadian Venus or of Diana, are perfectly adapted to *serious* dancing, but they would never do for the *demi-caractère* and the *pastoral*. They are too majestic.(See Fig. 56.)

All who wish to signalize themselves in this sort of performance must be of a noble, dignity and gracefulness, but devoid of the least affectation. The *Serious* is the most difficult branch of dancing; it requires a close study, and cannot be duly appreciated but by connoisseurs and men of a refined elegant, and elevated carriage, replete with taste. He who excels in it deserves the highest applause. A correct execution of an *adagio* is the *nec plus ultra* of our art, and I look on it as the touchstone of the dancer.

It is truly to be lamented that the finest style of dancing is now so much neglected, I might say, perhaps, completely laid by. The causes of this sad abandonment are chiefly attributable to the confusion of branches which at present tarnishes the art of dancing; to that want of perseverance and study in most dancers; and to that vicious taste so conspicuous among those who frequent the greatest part of our theatres.

Our masters, as I have before observed, were perfect in this style, but they have had very few followers. I know only one dancer capable of executing it to advantage; but let him not, by an ill-placed complaisance, endeavor to please a crowd of ignorant spectators.

(*Continued in next issue*)

Bulletin of The Dancing Masters of America and Affiliated Clubs

by WALTER U. SOBY

"Big Apple"—"Big Business"???

HAS the *Big Apple* stimulated interest in dancing, especially ballroom dancing, throughout the country? Certainly, *The Big Apple* has been given more publicity the last three or four months than anything we have had since the days when the *modern dancing* came in, back in 1915. Newspapers, magazines have devoted pages about *The Big Apple* and radio programs have included sketches and "cracks" about it. The point that is gratifying, unlike the days when ballroom dancing had its drastic change, is that all articles on the subject are interesting in their reading and the *Apple* is not being condemned as is usually the case when a new dance is exploited. When *The Big Apple* was first announced, the public generally thought it was a new dance for couples, such as a fox trot, rumba or tango, but those who know recognize that it really is an elaborated *Paul Jones* containing steps and stunts mostly of negro origin. It has revived the Charleston, a dance which when taught as a ballroom dance a few years ago, was frowned upon by fond mothers of children in high school classes, resulting in threats to withdraw sons and daughters from these classes. Now it is entirely different—*The Big Apple* with its *Swing High, Swing Low, Truckin', Praise Allah, Suzi-Q, Black Bottom, Charleston, Organ Grinders Swing, Apple Ring, Greet the President,* etc., etc., are all accepted. It turns out to be a grand frolic for those who participate and adults are as eager to learn the steps of *The Big Apple* as the youngsters. As one mother remarked in my school one evening, "It was all I could do to remain seated when *The Big Apple* was going on. I just wanted to get up and join in."

The Big Apple has proved a fine thing to liven up a party and I find that most of the teachers use the *Apple* as a closing feature for their ballroom classes. Now then, has *The Big Apple* created big business? The reports thus far received from ballroom teachers have been that their enrollments this year are bigger and better than ever and that there is a keen interest in ballroom dancing being shown. Whether it is due to the publicity given *The Big Apple* or whether it has stirred up interest in ballroom dancing generally it perhaps is and will be difficult to determine. How long the *Apple* will be popular is another question that is difficult to predict.

Beautiful Ballroom

Mrs. Montie Beach, our President, attended the November meeting of the Louisiana Association at New Orleans. She made her headquarters at the Roosevelt Hotel where we are to conduct our Normal School and Convention next summer. Mrs. Beach inspected the ballroom at the Roosevelt and reports that they have, in her estimation, one of the finest in the country.

New Club Organized

A group of Georgia dancing teachers met at the Plaza Hotel, Augusta, Georgia, Sunday, November 14, for the purpose of organizing a new club. Fifteen teachers were present. A club was organized to be known as the Georgia Dancing Masters Association. A Constitution and By-Laws was adopted and officers were elected as follows: Bert Bertram, Augusta, President; Dorothy Alexander, Atlanta, First Vice President; Gertrude Jones, Savannah, Second Vice President; Jack Rand, Atlanta, Secretary-Treasurer; Marion Rhyne, Athens, Lottie Hentschel, Atlanta, and Bernard Williams, Macon, were elected Directors. Besides the officers listed above, the following members attended the meeting: Frances Rand, Atlanta; Sara Walker, Macon; Horace Herring, Macon; Rob. Rounsaville, Rome; Edna Black, Milledege; Martha Ferris, Augusta; Rubee Bertram, Augusta; and Arthur Bertram, Jr., Augusta. The next meeting will be held at Atlanta December 5, which will be an executive meeting. The next general meeting will be held in Atlanta in January in conjunction with Jack Manning's teaching tour.

Michigan Club

An all day fall Normal School course was given by the Dancing Masters of Michigan, affiliated Club No. 4, Sunday, Nov. 21, at the Book Cadillac Hotel, Detroit, Mich. The teachers for the day were Berenice Holmes, Chicago, ballet; Donald Sawyer, New York City, ballroom; Jack Frost, Detroit, ballroom; and Oscar Conrad, Columbus, tap. The meeting closed with a banquet. Fee for the day's work including banquet was $5.00.

Pittsburgh Club

Dancing Masters of Pittsburgh, Inc., Club No. 10, held an all day session in the Gold Room of the Hotel Roosevelt, Pittsburgh, Sunday, Nov. 28. The faculty for the day included Ruth Barnes, who taught ballet and baby dances; Fran Scanlan, tap; and Myrtle Pettingale, ballroom. H. M. Robb was Floor Manager. A banquet was held, followed by a dance program of ten numbers. G. B. Keiler was Master of Ceremonies. Fee for the day's work was $7.50 including the banquet.

Texas Association

The Texas Association Teachers of Dancing, Club No. 11, will hold its seventh convention Dec. 27 and 28 at the Baker Hotel in Dallas. An informal reception from 7 to 9 p.m. will officially open the convention on Sunday, Dec. 26. Classes will start the following morning at 9:30 a.m. Monday night pupils of members will present the annual program and revue. The banquet will take place the following night in the Crystal Ballroom.

Heading the list of this year's faculty is Ivan Tarasoff, who will be ballet master. Other faculty members include Peter Villere, acrobatic; Virginia Self, Elmer Wheatley and Martha Graves, tap numbers; Betty Reese, children's work; Miriam Widman, novelty numbers; Gladys and Helen Kingsbury and Billy Nation, ballroom. On Tuesday, preceding his annual tap course, Jack Manning will conduct a lecture course on the origin and development of tap dancing.

Louisiana Association

Miss Hazel Nuss writes:

I am pleased to advise that Mrs. Montie Beach, Miss Judith Sproule and Miss Leona Mellen were visitors at our October meeting. Mrs. Beach, wso was introduced and presented with a beautiful corsage, gave a splendid address on cooperation. Miss Mellen was also presented with a beautiful corsage. After Miss Judith Sproule taught several routines which were beautifully presented and very much enjoyed and appreciated by our members she was presented with a beautiful gift. After the meeting refreshments were served and a very pleasant evening was enjoyed by everyone attending. Our meeting was well attended by teachers throughout Louisiana and Mississippi.

Dancing Masters of N. C.

Miss Juanita Rios, Secretary of the Dancing Masters of North Carolina, announces the faculty for their three day Convention to be held at Durham, N. C., Dec. 27-28-29: Frances Cole of New York, children's dances; Fran Scanlan, Chicago, tap; Lawrence Hostetler, New York, ballroom.

President Mrs. Montie Beach, First Vice President LeRoy H. Thayer and his wife will be guests at the Convention. Election of officers for 1938 will take place at their Convention.

Ted Shawn in Norfolk, Va., Next February

Caperton Preston of Norfolk, Va., writes that she is bringing Ted Shawn and his men dancers to Norfolk on the 25th of February under the auspices of her school. She gladly extends the courtesy of the school to any

(*Continued on page* 46)

The newly organized Goergia Dancing Masters Association at their initial meeting in the Bertram Studios, Augusta, November 14

A Dancer's Diary

by DORINA TEMPLETON

With illustrations
***by* MILDRED KOERBER**

Dear Diary:

Oh, oh, oh, what's happened to me, and so much in a rush I'm half crazy. But there's no use starting in the middle of something, so here goes.

When we arrived at the theater that night, we all just gasped with surprise. Storky and those two men had swept the stage as clean as our kitchen floor at home. They'd painted the back wall green and everyone milled around and grabbed you by the arm, saying,

"Look out! Wet paint!"

But the dressing rooms! They were like hen coops, and so narrow that we had to go in in order of our places, and couldn't get out until the middle girl near the door had put on her grease paint.

I didn't actually know just how to work with grease paint, but I glanced cornerwise at Betty. She nearly caught me at it once, but finally I finished just as she put two big daubs of red on her lips. Suddenly she sat in the chair, rolled back her head and laughed and laughed. The tears began to roll down her cheeks.

"Oh, Dorina, what we've done! What we've done!" she gasped.

"What's so funny?" I asked, feeling a little put out that I couldn't understand.

"We've gone and made up and—we're going to be *inside* the Bull! How silly! Oh!" and she was off again. And then I got tickled, too. Here we were, all dolled up and no place to be seen.

We were still giggling when Storky called from the head of the rickety stairs.

"Hey, gals! Are you dressed? Close your eyes," and we laughed again at that. He came to the door, rubbing at his bald head which was shiny with perspiration.

"Now, girls," he announced, "you're to watch your step on that stage. Don't dance upstage too far or you'll get caught in the scenery. Dorina and Betty, there's a white paint line on the floor for your dance and you're to follow that line.

"Five minutes is all we're going to call, because you can hear every word back here in the audience. So, be quiet! No giggling!" and he grinned and we all promptly giggled.

But Betty and I worried about that paint line even after we heard the overture and the pounds on the floor above that meant the peasant dance was on.

"Suppose he hasn't marked it out the way we planned it this afternoon?" I asked Betty.

Betty gave a grunt as she hauled at her spotted Bull's-leg hose.

"We'll just have to obey orders and pray we don't break our necks."

Somehow, worrying over that paint line made me almost forget to be scared when we were finally juggled into the Bull frame and stood in the wings, waiting to go on. Then I thought,

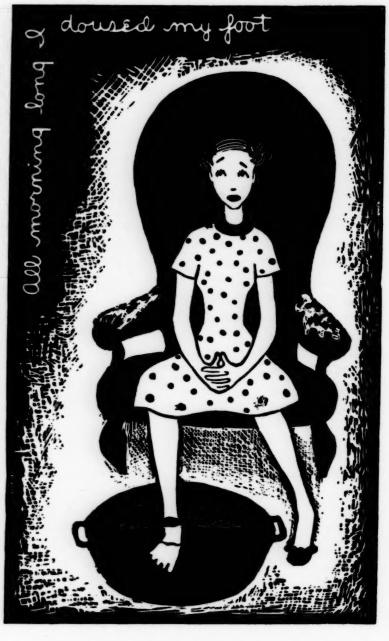
"A funny way for a student in classical ballet to be making her debut."

My ears could barely hear the tinkly music that meant our entrance. I just caught a note and Betty gave me a little thud from the back. I started out. The paint line gleamed like a white road through the little peek hole, but it *wasn't* the route Betty and I had laid out.

The footlights glared very fiercely on the hide, and I began to be uncomfortably hot. Through the walls of the frame I could hear the giggles and great hearty laughs of the audience. Then a great crack opened in front of me. It was too late to hop over it, as I was on full point, so I stepped in.

Oh, Diary, I wish I hadn't. My toe slipper caught for a second and as I wrenched it out it seemed as if the whole weight of the Bull came down on my shoulders and my ankle couldn't stand the strain. It just flopped over and a pain, like fifty knives, shot up my leg. I yelled, but the audience couldn't hear me in there and I wasn't more than three-quarters through the dance.

Well, I had to go on. First, I got all panicky, scrooched up inside that frame. My mind just seemed to go blank and whirl round and round. I wanted to straighten up and run off, run anywhere to escape the pain. But I couldn't stand and my feet mechanically went through all the motions of the dance.


all morning long I doused my foot

It was awful. But it was worse when I came down on it for the last time and made for the wings and had to stand and wait for them to untangle us from the Bull. I knew if I sat down Betty would be pulled down and I couldn't stand on one leg and hold the weight of the thing evenly.

When it finally did come off, I sat in the wings and cried and cried. I felt just like a baby, but really, Diary, I tried to be brave, but the tears just shot out of my eyes of their own accord.

The girls all gathered around, and Betty, looking scared, ran for Storky. He came running over and carefully felt the big egg that was swelling on my ankle. It hurt like sixty, but suddenly I thought what it would mean to him if I couldn't go on, and Betty might be fired, too, so I said.

"It's only a sprain. I'll be all right tomorrow."

"Jim, and Bob!" called Storky, and two of the chorus boys came running over. "Take Dorina over to Mrs. Miquel, call the doctor right away. He's sitting third row center. I'll send an usher down. Have him attend to this at once." Then he looked at me. "That's a bad wrench," he said. "When did it happen?"

"Almost through the dance," I said between my teeth.

"You're a good trouper," said Storky and somehow, Diary, those words almost make it worth getting hurt.

The boys made a chair out of their hands and carried me down the road to the house. The doctor caught up to us with a flashlight and Betty tramped along talking of everything under the sun to take my mind off the pain.

My goodness, Diary, but people are kind to you when you're in trouble. I'd only known Mrs. Miquel barely two days, and yet she turned out to be as kind as any mother, and she didn't rest until she had me in bed with my ankle strapped up.

Betty and I talked far into the night about various dancer's ankles that had been turned and how they had managed to cure them right spang off.

Betty woke me in the morning and Mrs. Miquel was ready with a pan of hot water and a pan of cold water. All morning long I sat by the window downstairs, looking out at the sea and doused my foot.

This afternoon we looked out and who was coming through the gate but Peter. He had on purple trousers, but the beret and the paint brushes sticking out on all sides of him were the same. He carefully wiped his feet on the door mat and boomed to Mrs. Miquel:

"I hear a young lady I happen to know is ill. I'd like to see her."

"Come in, but leave those daubs outside of my house." Mrs. Miquel told him.

But Peter paid no attention.

"I've come to paint her," he said and stepped right in and over to Betty and me.

"Hello," he greeted us. "I looked for you two in the chorus and then I just put two and five together and guessed you were the Bull. A funny little number. It's all over town that you danced on a bum ankle, sister."

Without many more words, he unhitched his apparatus and set it up in the room. Mrs. Miquel kept an angry eye on him but what could she do?

"It's nice of you to come," I ventured, really feeling quite honored that he had. "I've never been visited by a real artist before."

"Why are you so anxious to paint Dorina?" asked Betty.

"Want to hang her," Peter grunted, putting his thumb on a brush stick, holding it out full length and staring at me cross-eyed.

"What?" gasped Betty.

"With the rest of my exhibition." He tried the folding stool to see if it would stay put on the polished floor. "Haven't you ever been to the Madison Galleries in New York?"

Betty and I, feeling very dumb, shook our heads.

"Peter Crandon," he mumbled, his mouth getting filled with brushes.

Peter Crandon! Diary, I nearly fell out of my chair! Why, Crandon paintings are so wonderful that people pay *one thousand* dollars for one little picture. For a minute I just stared and stared and so did Betty.

Peter Crandon was painting *my* picture and I was going to hang on the wall, maybe some day in the Metropolitan Museum, maybe another day in the home of some great millionaire. I couldn't believe it.

Suddenly Peter took the brushes out of his mouth and shouted:

"That's it, keep that funny 'where am I' look on your face, in your eyes. Hold it now!" and his fingers began flying over the canvas in front of him with a piece of charcoal.

(*Continued on page* 44)

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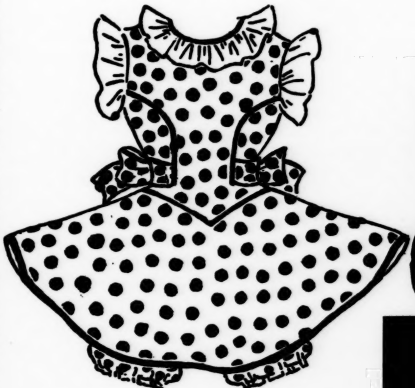

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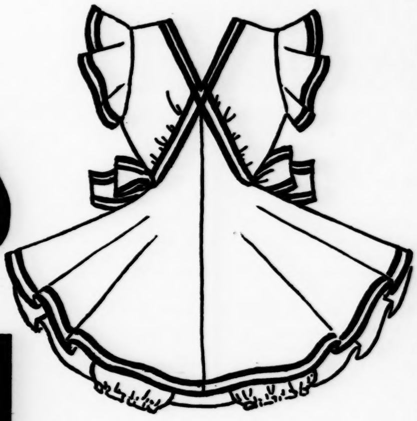

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Annette Van Dyke

● NEW YORK, N. Y.—Florence Colebrook Powers and Donald Sawyer will dance at the Lila Agnew Stewart Commemorative Exercises, December 17, at the Waldorf-Astoria. Malvina Hoffman made the plaque which will be unveiled at that time.

●

Annette Van Dyke who opened her New York studio last year, has been engaged by the New York Orthopaedic Dispensary and Hospital to stage and direct *La Boite à Joujoux* in a special matinee at the Waldorf Astoria Hotel, Thursday afternoon, December 30. Barrère's Little Symphony Orchestra, under the personal direction of Georges Barrère will provide the music.

The story is based on the ballet in four scenes for children by Claude Debussy as first produced in Paris in 1919. It has never been done in this country before.

Believing that since the occasion is for the benefit of the Orthopaedic Hospital and Dispensary which does so much to restore life and limb to crippled children, Miss Van Dyke enlisted the cooperation of Margit Tarasoff, Helen Barrie, Sonia Serova, Gladys Englander, Sammy Burns and Angel Cansino of New York City, Lillian Messmer of Bayonne, N. J., and Margaret Burton Inslee of Brooklyn, who have all contributed their most talented youngsters to dance in the production.

It is expected that the production will be one of the most colorful ever presented for children. The costumes have been designed and executed by Christine Thompson and clever scenic effects have been created by Josef.

●

Lola Bravo appeared in recital, November 27, at the Master Institute of United Arts.

●

Eddie Chavers has now been with Ernest Carlos for one year, since his return from Australia.

●

Lillian Shapero, modern dancer and choreographer, directed the corps of fifty dancers for the mass play, *One Sixth of the Earth,* November 13 at Madison Square Garden. The dances were presented in three-dimensional form with the stage centrally located in the auditorium.

●

The Boris Novikoff Russian-American Ballet danced on the U.S.S. Illinois, November 13, at a benefit performance; and performed for the I.R.T., November 24. They will present a program at the Brooklyn Museum Theatre, March 19.

●

The Lindsay and Mason Professional School of Flushing, L. I., presented a juvenile show at Hallowe'en to the children of the North Shore at St. Michael's Hall.

Fred Freddin, well-known acrobat, has just recently returned from Europe where he appeared in Paris, Copenhagen, Berlin and London. Mr. Freddin has opened a school in New York City where he will teach professionals, teachers and also children's classes.

●

Albert Butler was accorded public acclaim during his Pierre Hotel engagement, by Senor Roberto Hernandez and Senorita Maria Garrido, officials of the Cuban government, for his portrayal of their native dance, the rumba. An article in the September *Harper's Bazaar* further praised him in connection with the influence of the rumba. Mr. Butler and his associate, Josephine de Natalie, danced the ballroom rumba at the St. Regis Hotel at a benefit for the Kips Bay Boys' Club; and at the 50th Anniversary, November 27, of the Essex County Country Club. Growing interest in his classes has caused the addition of Davin Johnston and Ruth Warren to Mr. Butler's studio staff.

●

The Hanya Holm Studio will feature an intensive Christmas course, December 20-24 and 27-29, for eight days in all. The classes in theory, percussion, group work, dance fundamentals and dance technique will be given three hours daily.

●

Lou Wills has just signed a two-year contract with Hazel Mangene and her girls, and has them in rehearsal now. Mr. Wills is also directing the career of Violet Verry, the 16-year-old "Believe It or Not" girl." Lois Leeds, another protege of Lou Wills, recently finished a five-week engagement at the Greenwich Village Nut Club, which was her first professional appearance.

● SOUTH ORANGE, N. J.—The Leona Turner School reopened, September 13, for the 11th season, with a larger studio and faculty. The new branch in Cranford, N. J., is under the direction of Ruth Mason. Forty of their students have presented song and dance programs to several organizations recently.

● BOSTON, Mass.—Adolphe Blome will teach for the Dancing Teachers' Club of Boston, January 16 in this city.

● LEWISTON, Me.—Evelyn Dyer, who operates schools in Winthrop, Lewiston and Brunswick, is now teaching at Lewiston High School, Winthrop High School and Mechanic Falls High School. She is chairman of entertainment for the Annual Charity Ball here and is staging a style show for that affair. One of her pupils, Shirley Ann Smith, is dancing professionally in New York, and Theresa Binette, 9, has left to study in New York.

● BRADFORD, Pa.—Miriam Kreinson's school offers a year's scholarship to the student who earns the most points for work and attendance during this year. Students of this school have been busy appearing in clubs in and around the city.

● READING, Pa.—The Bonnie Dance Studio trained a line of six professional students who are doing club work in Rochester, Elmira, Syracuse and Buffalo until Christmas. Paul DeWees, tap instructor at the Bonnie Studio, judges *Big Apple* contests for a leading orchestra and provides instruction in the dance after the contest.

● SALISBURY, N. C.—Junior students of Ellen Douglas Norwood presented *Many Land and Many Fantasies* for the Kiwanis Club recently. Her pupils range from two years old to eighty-five!

● NEWPORT NEWS, Va.—Charles Henkel will be a co-director of the Newport News Operatic Society's new ballet. Their first opera will be *The Bohemian Girl,* in late January.

● AUGUSTA, Ga.—The first meeting of the Georgia Dancing Masters elected Bert Bertram president of the new organization. Other officers are: Dorothy Alexander, first vice-president; Gertrude Jones, second vice-president; Jack Rand, secretary-treasurer; Bernard Williams, Lottie Hentschel and Marion Rhyne, Directors. Their next meeting is planned for January in Atlanta.

●

Bert Bertram writes to say that he has just received a nice personal letter from Fred Astaire in which he declares he "accepts with thanks" an honorary membership in the newly formed Georgia Dancing Masters Association.

Mr. Bertram also takes occasion to point out the timing for the Applause of Honor which he originated and which was adopted by the Dancing Masters of America in Convention at Washington this summer. For service rendered or to honor a visitor or member the "Break" is given:

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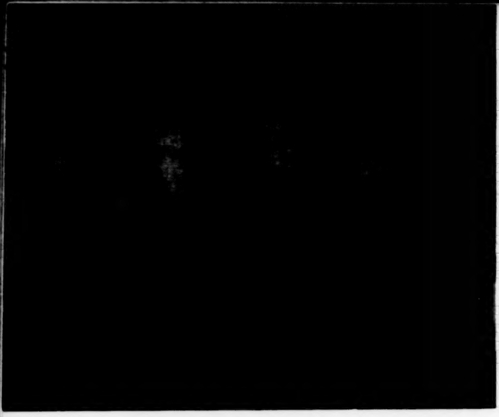

The Mitchell Bros., Donnie, Edward and Junior of Chicopee, Mass., who study in Billy Newsome's Springfield, Mass, classes

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The sound is made, of course, with the hand claps. Ruth Eleanor Howard was the first person to receive the Applause of Honor.

● WARREN, Ohio — Eleanor Alverda Shupe is celebrating her 11th year in Warren, with several branch schools elsewhere. Miss Helen Lindbergh of their faculty is teaching in the High School.

● CLEVELAND, Ohio—The Jack Manning Teaching Tour met with great success here, in spite of many teachers having to come great distances through the blizzard which was raging then. Bobby Wilson came all the way from Clinton, Ill., to attend.

● FOSTORIA, Ohio — Miss Leilamae Hampshire-Martin, director of the Hampshire schools here and in Findlay, has organized a musical comedy club to present dance acts at the Studio Revues each month. A tap class for high school boys has been formed.

● YOUNGSTOWN, Ohio — Fred Kotheimer taught two one-hour sessions at the D. M. of P. in Pittsburgh, November 28.

● DETROIT, Mich.—Hanya Holm and her group were presented here by the Michigan Dance Council, in a lecture-demonstration at Wayne University, November 20, and in a dance concert at the Detroit Institute of Arts, November 21.

● DETROIT, Mich.—The Fall Normal School of the Dancing Masters of Michigan featured Berenice Holmes, Donald Sawyer, Jack Frost and Oscar Conrad as teachers, November 21 at the Book Cadillac Hotel. Everyone agreed that it was the most successful meeting the organization has had in a long time, both from a standpoint of interest and financial success. The session closed with a dinner.

● OSHKOSH, Wisc.—The Del-Wrights are pleased at the fact that their Second Annual Teaching Tour has more than doubled last year's attendance. After the first of next year, their tours will be extended to the Eastern and Southern states.

● MADISON, Wisc.—Leo T. Kehl's twins were a year old, November 9. Their "big sister," four-year-old Virginia Lee, dances daily.

● OMAHA, Neb.—Evelyn Kelley reports that the *Big Apple* is very popular here.

● DALLAS, Texas—Alexander Oumansky, who opened his school here, November 27, plans a ballet program for the Fort Worth Symphony to follow his *Nutcracker Suite* success of last spring.

ST. LOUIS, MO.

by LONIE MAE ADAMS

● Mrs. Letitia Cirode, president of the St. Louis Dancing Teachers Association, celebrated her 70th birthday recently, after 52 years of teaching.

●

Mme. Victoria Cassan was able to resume work this fall after her serious illness of last summer.

●

Several pupils of the Buchmann School have opened studios of their own, among them Gladys Leuke and Doris Martini. The Buchmann School presented a program at the Neighborhood House, October 22, and a revue

Left to Right—"DADDY" KEHL, *who is back with his son, Leo, in Madison, Wisc.* JOCELYN MANVILLE, *pupil and protegee of Mascotte Moscovina of Daytona Beach, Fla., who danced for the Florida Society.* FLORENCE COWANOVA, *Philadelphia dancer and teacher who has a school in Atlantic City, N. J.* LOLA BRAVO, *teaching at the Albertieri Studio in New York. Bottom row: Pupils of the Gary Ford Studios, Jacksonville, Fla.;* YVONNE BRICHETTO, *studying with Annie McGee, Knoxville, Tenn.;* MALAE FRECH, ELAINE HOSTETTER *and* DOROTHY ATKINSON, *teachers who study at the Viola Belasco Studio, Coral Gables, Fla.*

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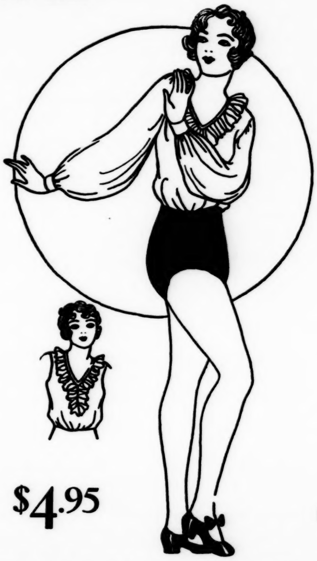

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●

The Heitman School has added two new studios and several teachers, because of increased enrollment. Eunice Heitman does specialty numbers at various night clubs and Henri is handling an entertainers' booking agency, in addition to teaching at their school.

●

Mme. Boorzhinsky, who has taught ballet with the St. Louis Little Theatre for three years, opened a studio recently in Webster Groves, Mo.

●

Edward Aguado has opened new studios in the Silver Room of the Park Plaza Hotel, where all types of dancing will be taught, with the emphasis on ballroom work.

●

George Fortunato had about twenty pupils in *Carmen* at the Municipal Auditorium, the week of November 24.

●

Douglas Coudy, production manager of the Ballet Caravan, conducted a special ballet course at the Clark School recently. Both Mr. Coudy and William Dollar of the American Ballet, are former pupils of Mrs. Clark.

CALIFORNIA
by DORATHI BOCK PIERRE

Adolph Bolm returned, November 20, from the Cornish School in Seattle, Wash., where he gave an intensive ballet course.

●

Mary Jane Hungerford, head of the dance department at U. S. C., will lecture on modern dance during the Wednesday afternoon lecture series.

●

The demand for majors in dance have brought them about in Stanford and Mills Universities and other schools plan these additions.

●

The Dancers' Federation, newly formed dancers' protective group, gave a dance to raise funds, November 13, called "The Big Apple Party," at the Horton Studios.

●

Eric Feldary, graduate of the Hungarian Royal Academy of Drama, gave a concert at the Hollywood Concert Hall, November 12, presenting readings and dances.

●

Dorathi Bock Pierre addressed the California Association of Health, Physical Education and Recreation, December 2, on "Dance Appreciation and Its Introduction in the Elementary Grades."

●

Aron Tomaroff plans a Pre-Holiday Christmas Course at his San Francisco studio, with three complete routines for teachers and assistants.

●

After the close of the San Francisco Opera Company's season, the production group of their Ballet School will tour for five engagements. The Ballet School has moved to a new location and has enlarged its scope to include modern dance courses given by Veronika Pataky.

CHICAGO
by MARION SCHILLO

Gladys Hight presented a November dance program in her theatre, connected with the Michigan Avenue Studio. Some of the faculty of the school performed, among them Virginia Wood, Gabriel Cansino, Larry Farles and Bwin H. Field.

●

Klari and Manzi Vinissky, daughters of Jenny Dolly of the Dolly Sisters, are pupils of Bruce R. Bruce, who is training them for a professional career. Betty Story, Mr. Bruce's official demonstrator who danced at the Texas Centennial this summer, is now doing a single and has bookings for three months. Una Cooper, working with new material by Mr. Bruce, is meeting great success at the Savoy Hotel in London.

Top: Janet-Gene Russell, *pupil of the Dake Studio, Ogdensburg, N. Y.*
Second: Barbara Ann Trelease, *7-year-old student of Irene Comer, Bridgeport, Conn.*
Bottom: Aron Tomaroff *and* Nina Sablina *in a Classic Waltz Variation*

●

Edward Caton, dancer and choreographer who has been a soloist with the Littlefield Philadelphia Ballet, has recently opened his own school for ballet in Cleveland. Mr. Caton formerly taught with the Chicago Opera Ballet, where he was soloist and choreographer for several seasons.

●

The travelling Normal School of the Chicago Association of Dancing Masters held a most successful meeting Sunday, November 21, in the Grand Ballroom of the New Hotel Kirkwood, Des Moines, Iowa. The following teachers were on the faculty: Harriet Lundgren, ballet and toe; J. Allan MacKenzie, tap and musical comedy; Helen Steinman, character and children's dances; Louis Stockman, ballroom.

NORTH CAROLINA
by CLUB No. 15

The Dancing Masters of North Carolina have announced a distinguished faculty for their convention at the Washington-Duke Hotel in Durham, December 27, 28 and 29. Fran Scanlan will teach tap and musical comedy; Laurence Hostetler will present routines in ballroom, team work, Spanish novelty dancing; and Frances Cole will instruct in advanced ballet, children's and baby work.

The convention will also feature costume exhibits, recital discussions, operating methods and production suggestions. Two special events will be a Dance Concert by students of the members, and the annual banquet, followed by a ball and floor show.

●

Sherrill Studios, who have filed application for membership in Club No. 15, trained Marion Phipps, the boy who won first place in acrobatics for 16-year-olds in the D. M. of N. C.'s state-wide contest. Betty Beam, another student of this school, scored third in acrobatics at Winston-Salem last spring.

●

Club members heard with much sorrow of the illness of their president, Louise Norman Williams of Raleigh. She is in the Rex Hospital at present.

●

Peggy King, pupil of the Tandy Dance Studio, Durham, who won first place in rhythm tap dancing last spring, is only fifteen years old.

CANADA

● MONTREAL, Que.—An evening of dance numbers was presented here, November 3, by the *Cercle Francais* in memory of La Argentina, who was much beloved by the French population of this city. The Norma Darling school and three other studios donated their services for this occasion.

●

Norma Darling's concert dance group was the first of its kind in this city when it was organized five years ago. Miss Darling reports that the Ballet Russe was here for three days and played to packed houses. "Montreal adores them," she writes.

● SMITH'S FALLS, Ont.—Dorothy Smith, who has studios in Perth, Smith's Falls, Brockville and Prescott, broadcasts a 15-minute radio program every Saturday on Station CFLC, Prescott. Business in this region has been progressing during the past few months, Miss Smith says.

● TORONTO, Ont.—Grace McCutcheon reopened her studio here, after returning from Chicago, where she studied at the Convention of the Chicago Association of Dancing Masters. Miss McCutcheon's recital of last spring will be remembered as having had a successful performance at Margaret Eaton Hall, with her pupils and guest artists participating.

MARTHA GRAHAM

(Continued from page 21)

rarely outstanding, her personality submerges them. The dancers about her become but a restricted body, comparatively immobile, and forever complimentary to her personal freedom. As it was in her early *Heretic,* and in *Vision of the Apocalypse,* so it still is—her group is her background, never too much a part of her. Left to itself, it accomplishes little. And that, I think, is as it should be.

Too often we speak of the difference between Doris Humphrey and Miss Graham. Doris Humphrey, the choreographer—Martha Graham, the dancer. And the final word, in so far as I am concerned, is just this: Miss Humphrey is no longer the solo artist she once was, she doesn't want to be; she has chosen to expand her group, to become a part of it, and to present it symphonically, not in the customary concerto form. To be sure, she can still dance superbly, when she believes she should, but her ultimate objective, apparently, is to develop a group independent of a soloist, or at any rate, self-subservient. Martha Graham is too much the individualist, to ever follow suit. She is fundamentally a dancer. She *must* dance. And so she should. To be master of one art, is increasingly difficult; let them who will, tackle other tasks. I think we'd rather Miss Graham as she is. . . .

Half an hour later, in the cafe next door, I waited patiently while she ordered her lunch.

"I can't eat very heavily," she said. "Nor can I drink anything." She doesn't even smoke. "I've got to get back to class."

And, as I lifted my Collins, *en salute!* I caught her frowning. "But, Mr. Orme, I will never like teaching. I hate it. I had rather do anything else." And she was emphatic. "I'm not married, you know. I keep the wolf from my door, myself. One can't live on the money earned from concerts. They are too few."

And that gave me the lead I was wanting. I had been worried about a commonplace question, commonplace, that is, in that we hear it much too often. It was given us several months ago at Columbia, during a conference on Physical Education, and it so happens that it hasn't yet been settled. Mr. John Martin caught hold of it just once, and stood it squarely on its feet, hoping that his answer would put an end to it. But not so; there are still too many who are dubious. I, for one.

And the question can be repeated quite simply: *In the teaching of the Modern Dance, should the student in college be given the same technical training as the one preparing for a concert career?* Mr. Martin's reply was yes.

Martha Graham says no.

"The student in the college should not be expected to absorb it." And then she explained: He or she has more regard for the mental, than the physical. Dancing is, in general, a secondary subject, or at least, it is so to most co-eds—an escape from the ordinary calisthenics. "When first I started as guest teacher, the conditions in college were deplorable. The classes were attended by romantic eyed youngsters, in dimly lighted rooms, and performances were frankly orgiastic." She revolted. She brought them out of their inanimate decadence, drove them into action, and began from the ground up, to create a new interest, a more virile one. "Their legs became their legs, not their 'limbs,' and I adopted a matter-of-factness they had previously been afraid of." It wasn't easy. And of all of them, how many have become professional? Not one. How many ever will? Very few. After they leave college, they will have been so thoroughly tutored mentally, and so briefly trained physically, that to be dancers will be the last thing they think of. Brain is the big idea, not the body. "It is evident that it would be wasted effort to give to that kind of person the fundamentals of a professional technique, to give it to them with all of its requirements, and to demand of them the rigid discipline and the long hours in study it would necessitate."

All very logically stated, I assured her, but what then was her method?

"My approach with the college student is chiefly just that: an approach, wherein I can make them aware of their bodies, and teach them to co-ordinate and develop movement. I insist upon a definite expression, whether it be emotional or physical. I destroy all that is fallacious, mechanically, and give them the dance in its most simple form."

And in the professional class? I ventured.

"They work! Either they are understudies or members of a group. They already have an understanding of that which is elementary; my job is to teach them to make use of it." In other words, it is a polishing process, a perfection technique. But where did these professional students get an elementary training? In the ordinary dancing schools?

"Sometimes. Very few of them went to college; or if they did, it was at night. A most interesting fact is this: so many of our pupils, with an eye toward the profession, have passed from one dancer to another, stopping at last with the one from whom they believe they can get the most, and with whom they feel they can achieve something. They are ambitious, and they work hard. They have neither the time nor the money for college."

And, with that, we tossed away the topic.

I felt that my question had been intelligently answered. Whose word should be more authentic than that of a teacher, herself? And, even though she dislikes it, "hates" it, I am quite certain, returning to the persistency that I have said is Martha Graham's, that to her classes at Columbia and N. Y. U., she is a most conscientious person, and a quite thorough instructor. I have no doubt of it.

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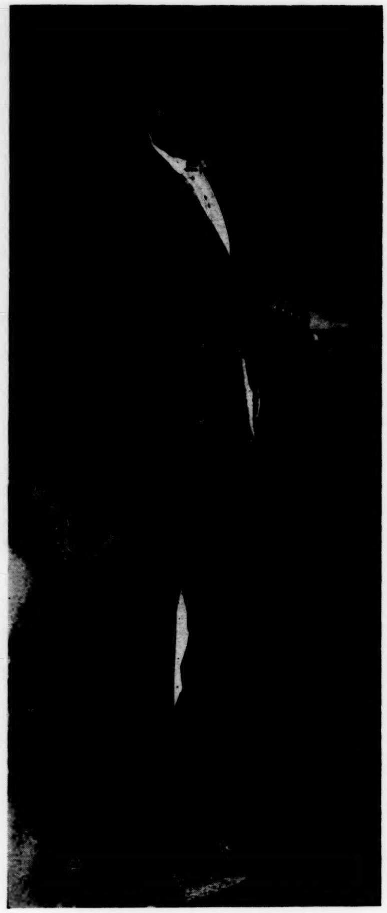

CESAR TAPIA, *Spanish dancer now appearing at the Havanna-Madrid, who danced for program chairman Bernie Sager at DTBA meeting, November 28*

D.T.B.A. BULLETIN

by ROBINA SWANSON, *Secty.*

THE regular monthly meeting of the New York D. T. B. A. was held at the Park Central, Sunday, November 28. Despite a heavy downpour of rain which lasted throughout the day more than a hundred members were present for what proved to be one of the most interesting programs ever offered by the Association. The work session included an original Intermediate Syncopated Tap Routine by Albert F. Leonard; a ballroom Rumba and Fox-Trot by Katherine Woodworth, who was assisted in the demonstration by Ray Anderson, and an even dozen numbers especially designed for three to six-year-olds by Mari Tamsun-Houser. Miss Tamsun-Houser was ably assisted in her work by little Miss Donna Moran and two other tiny tot members of her classes in Altoona, Pa.

During the business session the advantages of the "3c-a-day plan for hospital care" were explained to the members by Miss Stem, a representative of the Associated Hospital Service of New York. Under this plan the individual, on payment of approximately $10.00 a year, is entitled to twenty-one days' hospital care, annually.

A plan outlined by President Grant, whereby the examination procedure of the Association might be revised and improved to the extent of displaying on membership certificates those subjects in which the members are found proficient was vociferously and unanimously accepted. During the discussion it was pointed out that the public was justly entitled to authoritative proof that a dancing teacher was qualified in the various subjects in which instruction was sought; and that should the plan prove successful in the Association it could, eventually, be presented to the various State Boards of Education for use in determining the qualifications of those assigned to the teaching of dancing in the Public Schools.

On the strength of the Los Angeles Better Business Bureau's report on the National Talent Pictures Corporation of Hollywood, President Grant advised the members against the purchase of the Corporation's franchise. A significant part of this report was a denial, in the form of a letter to a certain publication, of the association of Carl Laemmle, Sr., with the N. T. P. C.

The members were thrilled by two Spanish numbers danced by Cesar Tapia, of the Cafe Havana Madrid who has danced in many of the famous night clubs throughout the world and who will be seen in the opera *Carmen* at the Metropolitan this season. Bernie Sager, program chairman, arranged the event.

Plans have been completed for the D. T. B. A.'s Third Annual Xmas Normal School, to be held at the Park Central, December 28-29. The faculty includes Sonia Serova, Angel Cansino, Leon Fokine, Ernest Carlos, Bill Pillich, Johnny Plaza, Ethel Mount Mozar, Donald Sawyer, Jack Casey and M. C. Diedrich. The latter will again present the business-getting ideas inaugurated at the July Convention.

News items should be sent promptly, as late information cannot be used. Photographs should be glossy prints, not snapshots, and should have, on their backs, clear details as to name of individual, name of school, etc. Photographs cannot be returned.

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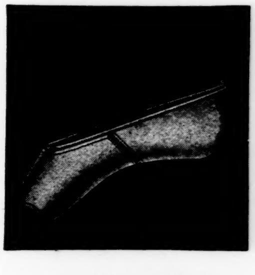

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Dance Teams

EVELYN DAWN and JOSE DARROW, specialty dancers who have been touring the country's ace vaudeville theatres with unprecedented success, recently completed a two week's engagement at the Roxy in New York.

●

THE HARTMANS continue to be tops at the Sert Room at the Waldorf.

●

FRED LEQUORNE reports: Billy and Edith Hersey have just returned from a dancing tour which has taken them practically around the world in twenty-three months. . . . He started them on their career and they have returned to get new routines. . . . Marlynn and Michael just returned from a three week engagement at the Royal York Hotel in Toronto, Canada. . . . Joe and Betty Lee who closed at the Nicolet Hotel in Minneapolis will fill some short engagements before leaving for Florida for the winter. . . . Bernhardt and Graham have been held over for the third consecutive time at the Capa Cabana Hotel, Rio de Janiero, making their engagement there a total of 14 weeks in all. . . . They are due back in New York around New Year. . . . Grace and Nikko, back from Chicago were due to go into the French Casino which closed suddenly. . . . Grace and Ray McDonald are still with *Babes in Arms.*

●

ALBERTO GALO reports: Betty and Freddy Roberts have had their contract extended another four weeks at the St. Moritz. . . . Mary Raye and Naldi are now dancing at the Coconut Grove in Los Angeles. . . . Charles Collins and Dorothy Stone are taking exhibition routines from Galo. . . . Georges and Jalna remain at Chez Paree in Chicago. . . . Renato and Rochelle are still appearing nightly at the Anchorage in Philadelphia. . . . Lyman and Driscoll are at the Statler Hotel, Buffalo. . . . Yero and D'Oro are at the Show Bar on Long Island. . . . Gabrille and Giraldo are at the Red Mill in the Bronx . . . Enrica and Novello are at the Book Cadillac, Detroit. . . . The Townsends who are dancing in Rome, Italy, have been asked by Mussolini to appear at a government affair as the guests of honor. . . . Craig and Cassandra, a new team with a promising future, are being routined by Galo. . . . Girardo and Nadine, Fawn and Jordan and the Paulens are at present taking routines from Galo . . . Beauvel and Tova are touring with N. T. G.'s Revue. . . . The D'Gitanos are in Cincinnati. . . . The Duanos remain at the Biltmore Bowl, Los Angeles. . . . The Ashburns are at the Mayfair Hotel, Boston.

●

MANYA, who was formerly partner to Drigo and Zannette who was with Joyce Coles are now a team under the name of Manya and Zanette.

●

FOWLER and TAMARA opened at the Adelphi College, Garden City, November 17 for a concert tour that will take them to the Pacific Coast. While in California they will appear in a film doing one of their famous ultra modern interpretations. Following their return to New York in May they will sail for an extensive tour of South America.

●

WILLIAM MOFFA reports from California: Bell and Hightower are the team featured in the film Trocadero. . . . They are still on tour with the Noel Coward company. . . . Frederico and Dean, Patricia and Jon and Jacanes and Paseyo are all taking routines. . . . The Crane Twins are still appearing at the Deauville Club in San Francisco using a rhumba by Bill Moffa.

●

PAULEN and VOLPRI have changed the team name to the Paulens.

●

AMES and ARNO, comedy team managed by M.C.A., have had new routines by Muriel Kretlow before sailing to open at the Grovner House, London, in December.

●

GARLAND and FRAWLEY, new sister team, have been routined by Muriel Kretlow, costumes by Mooney, and are going full swing under the management of Eddie Elkhort.

●

AUDREY and DON LEMAIRE recently made such a hit in Los Angeles that critics found their art worthy of the concert stage. Their satirical dance, *Serenade to a Wealthy Widow,* was a high spot in their program.

THE LE ZORROS

CASTAINE and BARRIE have just opened at the Cocoanut Grove atop the Park Central.

●

PAUL and GRACE HARTMAN who opened recently at the Waldorf received the "high-spot" notices of their film *45 Fathers* which was previewed in Hollywood recently.

●

ANDRE and MISCHAL are at the Royal Park Hotel in Toronto and Shayne and Armstrong are appearing in that same city at the Mayfair Casino.

CHARLES BRETT *and* HAZEL YOUNG, *dancing at Rhineland, Armonk, N. Y.*

Our Spotlight Picks Out — THE LE ZORROS

Certainly few dance teams have been catapulted to the top of the ladder in so relatively short a time as have the Le Zorros, the sensational ballroom team at the Hollywood Restaurant on Broadway. Nor has there been a more interesting background than their chronological story. Oleg Le Zorro, tall, handsome young Russian, is the son of a Czaristic nobleman who met his death at the hands of revolutionists. Oleg, the only son, was born in Odessa in 1916; left Russia in 1920; early broke into the show business, which carried him through Germany, Italy, Serbia, North Africa, and Austria. From 1929 until 1937, he was a headliner of Paris, starring at the Folies Bergere with Josephine Baker, and then at the Casino de Paris. It was at the latter club that he met Tatiana, his wife and partner. The merger into a dance team resulted in a tour of the important capitals of Europe. They have been decorated by George V of England, and Marie of Roumania. Oleg has also been featured in UFA pictures in Berlin, where he sang as well.

Tatiana, his exotic, slender, titian-tressed partner, is Hollywood-born, but of Swedish and Turkish descent. She was featured in RKO's *Carioca,* with Ginger Rogers and Fred Astaire and has had minor roles in other films. Prior to her appearance in the Casino de Paris, in Paris, last year, where she met her husband and partner, she had completed a successful tour, including the Ambassador and Savoy, in London and South America. Last summer the team made its American debut at the Ritz Gardens, in Atlantic City, where they were married. At the season's conclusion, they were voted the outstanding team at the prominent seashore resort for the current year in a poll conducted in Jack Yarmov's *Round the Clock* column there. As a result they were booked by Joe Moss, proprietor of the Hollywood Restaurant and International Casino, in New York. They opened at the Hollywood the beginning of October, and have become—in that short time—the feature of the revue. They will soon be shifted to the more spectacular production at the International Casino, and have successfully screen-tested for the cinema.

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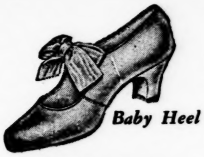

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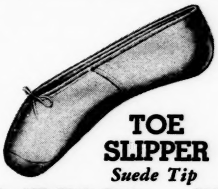

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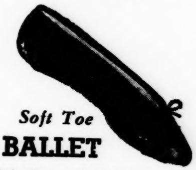

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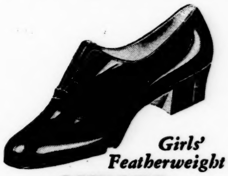

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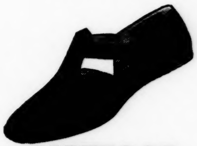

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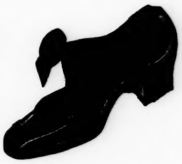

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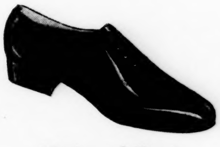

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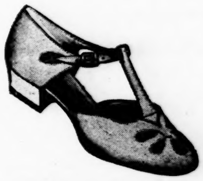

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"OLD BALLET"

You may have read a brief line used as introduction in many books on dancing to the effect that there was a "kind" of ballet in Italy in very early times; sometimes they even go so far as to state that ballet dancing started with the Greeks. This is really a stretch of the imagination. It is true that the evolution of all dance continues in an unbroken line from prehistoric times, but the Greek dancers moving in groups to vocal accompaniment was more nearly drama, not the professional exhibition dance which ballet originated as, and remains today.

In Italy in the Fifteenth and Sixteenth centuries social dancing was highly developed, and no ball was complete without a pageant in which ladies and gentlemen of the court took part.

This form of entertainment remained in high favor until the time of Louis XIV when some among the court dancers had gained great skill, and others being too lazy to dance had paid young people to perform for them. This created a change in ball dancing, and soon a professional class of dancers were vieing with one another in the performance and invention of difficult feats of technical skill. It was this condition which brought about the founding of L'Academié Nationale de Musique et de la Danse, in 1661, by Louis XIV, and was the formal beginning of the professional theatrical ballet which flourished practically unchanged until the revolt of the Russian Ballet in 1905.

There are many excellent books on the old ballet, and some of them are very rare and difficult to find.

Among the more modern, easily obtainable books are:

The Dance, by Troy and Margaret West Kinney, Pub. Frederick Stokes Co. N. Y., 1914. This book covers a large field but there is much excellent material on the origins of the ballet.

The same is true of *The Dance,* by Cecil J. Sharp and A. P. Oppé, Pub. Milton, Balch Co., N. Y., 1924, which also has valuable information on the ballet.

A History of Ballet in Russia 1613-1881, by Cyril W. Beaumont. Printed by C. W. Beaumont, 75 Charing Cross Rd., London, W. C. 2, 1930.

This book gives a perfect picture of the development of the art of ballet in one country, and should be read as a forerunner to a study and understanding of the modern Russian Ballet.

A DANCER'S DIARY

(Continued from page 32)

I sat for what seemed hours, until I got a crick in my neck, but I didn't mind.

"Here now," Mrs. Miquel's voice butted in on a particularly lovely thought that Crandon's picture of me was hanging in a villa in France after I'd died, and hundreds of people were standing around remarking, "Isn't she beautiful! Is it possible!"

"Here's a letter for you." Mrs. Miquel handed me an envelope and I saw "Chichantinoff School of the Ballet" in the right-hand corner. I went hot and cold. What would Chichantinoff have to say to me? Was he angry, now that I had decided to dance in the Bull? Had he decided I wasn't worth teaching? I couldn't wait to look at it. Peter caught my look.

"Ha, she is emotional. I can tell you are wondering if it is big news, eh?" He beckoned to Betty. "Come over here to the window with me. I want to paint you, too, but on the beach, against the sky, running," and they turned away.

It's funny, Diary, but when you want to open something real fast there doesn't seem to be enough fingers to go around. But I finally managed it, and—well—I can't tell it, and anyhow I want to put this in you, Diary, to hold until I get old and gray.

"My dear Miss Templeton!

"Fully aware that you are not dancing with a classical troupe, I know that you will appreciate this news.

"Lochinov came to visit me at the office this week and asked me how you were getting along. You must have made quite an impression, my child.

"I thought he had best know the truth and told him that you were dancing as the legs of a Bull. He was greatly amused.

"He wishes you to audition for him at my studio, the moment you return from your engagement. In fact, if you can manage to slip into New York sooner he will come, if I warn him two days ahead what hour you will be ready and here.

"I fully realize that we have not worked together as much as we might and that you are perhaps not in perfect technique. At the same time, I have faith in you and caught such a great improvement in you that I believe you could show him something greater than when he last made your acquaintance.

"Will you please write me, advising what time you will be here?

"Sincerely,
"Chichantinoff."

Diary, I think I'm going to faint! Lochinov wants to see me for his ballet troupe at last! I don't have to dance in a Bull costume any more, or at least when this job is through.

Will Storky let me go to audition. When can I go?

But all these things *must* turn out right. They've *got to!*

Dorina.

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21. INTERMEDIATE RHYTHM BUCK.
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33. RHYTHMOLOGY. (Rhythm off beat.)

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DANCE WITH GYPSY

(*Continued from page* 20)

had missed yesterday. This one led to a closet, quite large and littered with mismated old shoes. I picked up one because it was so tiny, but still bravely flaunting the last few beads left on the embroidered toe. Some lovely foot must have worn it to beat out the rhythms of an Alegria or a Fandanguillo! As this closet evidently was the dressing-room, we hastened to make ready for Roman.

He was late, and from then on, always late. Why he didn't set the lesson a half-hour later and come on time I never could understand. He insisted that our class start at eleven, and he invariably arrived at eleven-thirty. Strangely enough, if we got there at eleven-thirty, he didn't get there until twelve.

Today for the first lesson he was clean-shaven and his manner was uncomfortably stiff. The bed-room slippers of yesterday were transformed into squeaky, shiny shoes. The manner soon relaxed, but it was only when the razor was neglected and the old slippers reappeared that we knew we were really accepted.

Every morning at eleven, the routine was always the same. We changed into practice clothes, then while waiting for him we limbered up. This limbering was a great source of wonder to Roman. One day, while I was in the midst of an extreme back-bend, my head almost touching the floor, Roman came into the studio. He took one startled look and flew to my assistance.

"Ay, ay, mi madre!" he gasped, as he helped me up most concernedly.

Calming him I explained that this was part of a dancer's daily routine. He was flabbergasted.

"Did all dancers in America do this every day? Didn't they wear themselves out with such extreme exercises?" He scratched his head in wonder. "Why, Spanish girls rarely develop a deep back-bend—bend the knees more deeply as you turn, the effect was the same—well—almost the same—well, not really the same, but the other was so difficult and strenuous."

"Oh, yes," I said, "but dancers' bodies are always being pulled and stretched and trained to the nth degree."

Roman didn't seem to think that the average Spanish dancer would care for that kind of daily grind. This, to us, was odd.

As the girls danced, the bare boards of the floor shook and rattled under the terrific pounding of their heel beats, and in great resentment sent up layers of dust. Roman would pick up the watering can and go up and down the floor sprinkling and mumbling to himself—almost like a ritual.

The lessons with Roman were more than just dancing lessons, they were lessons in living. It wasn't so much what he would say, he was untutored, illiterate, I suspect. But he had tremendous understanding of the life force. Under him we learned the power of emotion restrained in a body quivering and taut with excitement. To dance with all of one's womanhood, fearlessly and provokingly—for there is life and beauty in the breasts, in the subtle swaying of the hips. To dance of death as well as life.

Spanish dancing, as Spanish music, is earthy, but suddenly the chimes of the cathedral and the cry of the castanet are one, and the voluptuousness of the body merges into the searching cry of the soul.

With each lesson our development was obvious, especially in the attitude of our gypsy. Indifference was giving way to interest. His eyes would light up at some technical proficiency like a series of intricate heel-beats clearly and sharply done. Occa-

(*Continued on page* 47)

Apology

I feel the need of offering an explanation and apology to the 460 dance teachers who applied for franchises under the Arthur Murray Affiliates plan. Frankly, the response to my proposal exceeded my expectations. Letters came from all parts of America as well as foreign countries. As many as ten applications were received from one community. Of course, each and every application received my close personal attention. My staff has been occupied for months in checking on the merits of those dance teachers who sought to become affiliated with Arthur Murray. At this time the task of thoroughly investigating and analyzing the qualifications of every applicant has still to be completed. I regret this unavoidable delay and ask the indulgence of all who have been kind enough to write me. I have proceeded with elaborate caution to make certain that each teacher to whom I lent my name would have every reason to be proud of his or her fellow members in Arthur Murray Affiliates. The names of the first Arthur Murray Affiliate appointments will be released very soon. Other appointments will be made known as quickly as investigations are completed. A few desirable territories are still available and applications are being considered.

(*signed*) *Arthur Murray*

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D. M. of A. BULLETIN

(*Continued from page* 31)

teachers near enough to consider attending. Mr. Shawn and his dancers will be appropriately entertained while in Norfolk and of course visiting teachers will be given every consideration and courtesy.

WPA At It Again

Jack Bowman writes that WPA officials are starting free ballroom classes again at the Westinghouse High School, Pittsburgh, in direct competition to some of the best recognized teachers in Pittsburgh. There are no recognized teachers on relief and a protest is being made in an effort to stop the classes. Reports have been received that dancing is being taught in the Toledo schools conducted by the WPA, and a great deal of publicity is being given it in the newspapers. This information has been received from Miss Mary Linville.

Benjamin Lovett Honored

A new recreation building has been completed at Greenfield, Dearborn, Mich., Henry Ford's unique reproduction of an early American village. The new building was officially opened Tuesday, Oct. 26, and contains a swimming pool, gymnasium, drafting room, machine shop, library, showers and other class rooms. On the second floor is found a beautiful reception room and beautiful ballroom measuring 60 by 106.

In *Herald,* an official organ of the students of Greenfield and associated schools of the Edison Institute, a complete description of the opening event is included. Unlike the usual type of ball today, the evening was devoted to old time dances such as the waltz, varsoviennes, quadrilles and other dances which were enjoyed by a crowd of 300 people to the music of a lively old fashioned orchestra.

Mr. Benjamin Lovett, who has been teaching old time dances for Mr. Ford for 13 years, was in charge. The *Herald* reports, "Mr. Lovett announced the first dance at 9:00 o'clock and Mr. and Mrs. Henry Ford appropriately were the first to begin the Blue Danube Waltz.... The evening was climaxed by a few words by Mr. Edsel Ford, who announced that this beautiful ballroom in the future would be called 'Lovett Hall' in honor of Mr. and Mrs. Lovett who have been our dancing instructors for 13 years.... Mr. Lovett was very much gratified and followed Mr. Ford's remarks with a few words of thanks and appreciation." The magazine contains pictures of the ballroom, another showing Mr. and Mrs. Ford dancing, and another showing Mr. Lovett calling an old time dance, with the old time orchestra playing.

The officers and members of the D. M. of A. herewith extend Mr. and Mrs. Lovett congratulations on the honor bestowed upon them. Mr. Lovett is an Honorary member of the D. M. of A.

Club No. 21

The first quarterly meeting of the St. Louis Dancing Teachers Association was a banquet Sunday, October 19th, in the beautiful Banquet Room of the Park Plaza Hotel. The occasion was to celebrate the affiffiliation of the Association with the D. M. of A.

After the banquet, a short speech was made by Mrs. Letitia Cirode, president, welcoming the new members. These were: Mickey O'Connor, George Fortunato, Nan Sandell, Pauline Sandell Unger, Dorothy Virginia Carnerum, and Rosalyn Barmier. Mickey O'Connor acted as master of ceremonies for the delightful program that followed.

Club No. 17

The Dancing Masters of Maryland, Virginia and Washington, D. C., held their annual election of officers November 21. The new list is as follows: President, LeRoy H. Thayer, Washington, D. C. (re-elected); 1st Vice-President, Julia Mildred Harper, Richmond, Va.; 2nd Vice-President, Julia Cunningham, Washington, D. C.; Secretary, Ella Banks, Baltimore, Md. (re-elected); Treasurer, Charles Henkel, Newport News, Va. (re-elected). Directors: Calvin Meyers, Washington, H. W. Watkins, Baltimore, Marjorie Shuster, Washington, for three, two and one year respectively. A change has been made in the club's meeting dates. Henceforth they will meet the third Sunday of September, November, January, March and May instead of monthly. An interesting teaching program featured the meeting: Marian Chace, modern; Joshua Cockey, ballroom and Carolyn White, tap.

Club No. 12

The Dancing Masters of Wisconsin met at Hotel Pfister, Milwaukee, Wis., Sunday, November 21, with the following program: Square dances, Prof. F. W. Kehl; Ballroom symposium by members of the Faculty, and demonstration of exhibition dances by pupils of Miss Edna Christenson; Symposium of Ballet and Children's Dances, Gretchen Berndt Schmaal, Milwaukee; Eccentric Tap, Bob Morris of Milwaukee, Wis.; Indian Lore—Authentic Information on Indian Dances, Costumes, and pictures, Edna Christensen, Racine, Wis.; Baby Dances, Julia Kuhlig, Milwaukee, Wis.; Acrobatics, Dr. Charles Fishback, Sharon, Wis.

Mrs. Alice Wells Henderson, Milwaukee, was appointed Dean of Women of the Dancing Masters of Wisconsin by President Leo Kehl at a recent meeting.

Club No. 13

The California Association Teachers of Dancing held their November meeting at the Dorothy De Vere Studio in San Francisco.

A delightful character ballet was presented by La Nada, Franchon Collom presented an unusual novelty tap number, and Miss Gene demonstrated tango steps. Several constructive ideas were discussed at the business meeting.

Club No. 2

The Florida Society of Teachers of Dancing announce that their annual mid-winter convention will be held at the Miami Biltmore Hotel, Coral Gables, Fla. It will open Sunday evening, December 26, with a reception and entertainment at the hotel Monday and Tuesday, December 27 and 28. A teaching program will be held during the day, and Wednesday, December 29, the business meeting and annual election of officers. Edna Lucille Baum, from Chicago, will be the guest teacher. Various trips and entertainment will be planned for each evening.

This year the convention will not be restricted to Florida members, but instead open to any teacher of the Southern States.

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DANCE WITH GYPSY

(*Continued from page* 45)

sionally the height, an "ole" for some moment of real dancing. When that happened the day was complete. We plugged away every morning, locking studio door against the intrusion of other dancers whom he would keeping waiting while he explained or analyzed some step for us. A very great compliment.

There was a hole in the glass window-pane of the studio door, and sometimes those pupils who were locked out would poke their heads through this hole and scold him and us without reservation. This would make him furious, and the resulting dialogue was rich, picturesque and alive.

So were the dances, in a different sense! The gypsy ones full of sharp sudden jumps, leaps, turns, with breathing spaces in between each spasm to make ready for the next; the classic dances more aloof, dignified, swirling spirals of skirts and bodies to the accompaniment of castanets; peasant awkwardness captured and combined with amusing rhythm and humor.

The days became weeks and we knew we were overstaying, but each week Roman would slyly produce another new dance. We had to learn it! He tried to keep us as long as possible, for, as he put it, we were "muy simpaticas." Since we were heading toward Paris he made us promise to work with a friend of his there, an excellent composer whose music we had been enjoying at the studio. We discovered later that Roman sent only his most talented pupils to him.

The time finally came when we had to say *adios.* Heavy-hearted we danced our last lesson with Roman, collected the many pairs of castanets he had scoured Madrid to buy for us, the tambours he had made for us. After settling all our business, I started to shake hands with him and suddenly it seemed inadequate. I kissed him. He pulled back in surprise, and "ole'd" softly. It wasn't customary apparently, but he liked it—and returned it to Thalia. We all laughed and talked at once, trying to hide our emotion. It became confusion. If we were ever going, now was the time to do it. We rushed out amidst promises to come back soon. Outside we stood very still, unable to take our eyes from the door. Numero 9, Calle Fuencarral—when?

Some like a rabbit's foot for luck. I prefer a telegram I received one opening night soon after we got back from Spain: I was depressed, nervous, with a bad attack of stage-fright. Nothing had been going right. On my way to the dressing-room I stopped to collect some messages waiting for me. The usual good wishes for success, long run, etc. There was one wire, however, that held me rooted to the floor. It was signed Roman! How did he know? A wave of exhilaration swept over me—I was suddenly happy and ready for action.

Some hours later, Thalia confessed to the authorship of that telegram. He was the only miracle she could think of to pull me out of my awful depression. My disappointment finally gave way to amusement, but I like to pretend that in some mystical way his best wishes had really reached out to me on that opening night.

—I wish now, that in the same mystical way, my deepest prayers for life and peace could reach him wherever he may be.

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English Ballroom

(*Continued from page 27*)

until your L toe is level with R heel. Weight is still on front of R F. Extend L leg backward from the hip for a natural step, ball of foot first, then toe, then again onto ball of foot, knee straightening slightly and allowing R toe to rise slightly from the floor. Your weight is now central, equally distributed between heel of R and ball of L. Both knees are slightly straighter. COUNT 1 (first beat).

2. Transfer weight back onto ball of L F, relaxing L knee slightly, taking care not to lower L heel. At same time pull R F to L, heel first, then flat, with medium pressure, as your R gradually closes to L. Relaxing R knee slightly, lower L heel gradually, holding weight on front of L F so that when feet meet in closed position—and not before—they are both flat on floor and both knees are slightly relaxed. COUNT 2 (second beat) SLOW.

Continue Backward Walk by:

3. Hold weight on front of L F, knee slightly relaxed, and move R F back with pressure on ball of foot, heel slightly raised, until R toe is level with L heel. Weight is still on front of L F. Extend R leg backward from the hip, a natural length step, ball of foot first, then toe, then again onto ball of foot, knees straightening slightly and allowing L toe to rise slightly from the floor. Weight is now central, equally distributed between heel of L F and ball of R F. Both knees are slightly straighter. COUNT 3 (third beat).

4. Transfer weight back onto ball of R F, relaxing R knee slightly, taking care not to lower R heel. At same time pull L F back to R F, heel first, then flat, with medium pressure, as your L F gradually closes to R F. Relaxing L knee slightly, lower R heel gradually, holding weight on front of R F so that when feet meet in closed position—and not before—they are both flat to the floor, with weight held on front of R F and both knees slightly relaxed. COUNT 4 (fourth beat) SLOW.

Now repeat again by commencing with L F, and so on, ad lib.

Points to Remember

The essence of good dancing is *balance* and *weight control,* and by acquiring these attributes we not only gain perfect carriage, poise and movement but also the ability to master the most complicated variation in a very short time. Here are a few points to remember:

1. Keep the shoulders flat and relaxed. Hunched shoulders look ugly and impede movement. Take great care also to keep them parallel with those of your partner.

2. The elbows must always (except in rhythm dancing) be kept well out away from the body. They should always be kept level with each other.

3. Always keep the hips well forward. If contact with your partner is lost, unison of movement is lost with it. If the hips are not kept forward the body tends to lean forward from the base of the hips with a result that all beauty of line is ruined and possibility of easy movement precluded. Simultaneously with gaining confidence and experience the student should, besides the maintenance of this forward hip poise, try to infuse a feeling of uplift into his abdominal muscles and diaphragm. But guard closely against the tensing of the muscles and holding of breath in order to achieve this. Keep the torso relaxed. By mastering this "uplift," or body rise the footwork becomes much lighter.

4. In all dances except the *Tango* the leg should never be more than almost imperceptibly relaxed at the knee. Certainly it should never be deliberately bent. As the weight is moved onto the outstretched leg, that leg should be straight. The ladies err most on this point. As they move forward on the second half of a turn their advanced leg is frequently bent at an angle of nearly forty-five degrees. They appear to imagine that they can achieve a longer stride this way.

There is still another pitfall to this relaxation of the knee: the knee, when relaxed, should never be allowed to sag outward, be it ever so slightly. Rather, it should be allowed to sweep inward toward the other leg.

This fault is obviously less serious than the other, but it does put a flaw into one's movement and, moreover, it is extremely difficult to detect.

5. The more quickly one moves the greater is the tendency to rise off the heels. That is why practically all the steps are made on the ball of the foot. But the rise should emanate from the body—*not the feet.* One of the most elementary and ungainly of faults is that of the beginner who "bounces" on his *Feather* steps. If the rise is made solely by use of the feet and ankles this "bounce" is inevitable; if it is assisted by the body the rise is carried smoothly through all the quick steps.

Contrary Body Movement

When walking properly we swing the left arm simultaneously with advancing the right leg. This is known as *compensatory movement.* We make such a movement because as we make each step our center of gravity is constantly changing, and but for this compensating movement of the arm we should easily lose balance altogether. Thus the reason for *Contrary Body Movement;* we cannot compensate with our arms, so we therefore employ our hips and shoulders. Here it might be interesting to have a brief anatomical analysis of *Contrary Body Movement*:

In the *Natural Turn,* for example, as the first step is taken with the R F, pressure from the ball of the L F causes certain calf and thigh muscles to tense and exert force. This force is transmitted to a muscle (Psoas) at the inside base of the hip and that initiates the rotary movement. The right thigh bone (Femur) is used as an axis for this, the lower part of the abdomen (Pelvis) revolving upon it. Next, the upper part of the trunk (Thorax) rotates upon the Pelvis, thus completing the *Contrary,* or compensating movement.

The initial step of all turning figures is a long one, but it can be made too long. The weight must always be kept over the front foot; if we overstride this, instead of possessing smooth and easy movement, our body lags behind and makes dancing hard work indeed. By keeping the body well forward and swinging it into the step we reduce effort to a minimum.

EDITOR'S NOTE—*This is the first of a series of articles by Mr. Jacques. The next, entitled "The Slow Fox-Trot," will appear in the February issue.*

SIMKIE

(*Continued from page 16*)

many other places in Europe.

Today the whole world admires Simkie and her art, which was further developed by her studies in India. India herself is proud of her, and calls her Simkie Devi (goddess). The people acclaim her as one of their own, one of the few foreign women to be so universally accepted in India.

Simkie has told me that she is proudest of the fact that Mother India has welcomed her in this warm fashion. She once said, "When I first went to India, I was nervous. I was afraid that they might laugh at me. But after my first performance in that country, I felt like crying, because the people received me so kindly, and I had not worked so hard for many years in vain. Everywhere in India it is the same. We in the West love the arts; but India worships the arts."